

The INTERNATIONAL STUDIO

VOL. XLI. No. 161

Copyright, 1910, by John Lane Company

JULY, 1910

THE ART OF CECILIA BEAUX BY LEILA MECHLIN

IN ALL portrait painting there are two pronounced factors with which reckoning must be made—the personality of the sitter and the art of the producer. As the one dominates or is dominated by the other the result varies. Occasionally there is conflict between the two, but only when a perfect balance is preserved is the best result attained. For example, consider Rembrandt's portraits. The men and women he set forth are vital personalities and his interpretations carry with them conviction of truth. In life these individuals were probably not particularly picturesque nor interesting, but they have become so to subsequent ages through the art of the painter. Had, however, this interpretation of personality, this transcription of external appearance been less true these portraits would have possessed proportionately less permanent interest. In other words, a great portrait is a great work of art, but a work of art is not invariably a great or even a good portrait.

Looking back over the field of art for the past five centuries one cannot fail to be impressed by the exceeding scarcity of men and women who have attained enduring eminence as painters of portraits. That it should be so is strange inasmuch as of all kinds of painting this has been most generally practised and offered, perhaps, the largest reward. But in our own time the situation has not changed. Though in every exhibition of current work numerous portraits are shown few are found worthy of permanent preservation, and the painters who can be confidently counted upon for worthy productions can be quickly enumerated. That one of those who to-day hold preeminence is Cecilia Beaux none will deny, for though she may not always attain complete success her work invariably has distinction. It is strong, self-assured, potent and convincing.

Comparison is often made between the work of Sargent and Cecilia Beaux, but chiefly it would

seem on account of a similar virility of manner. Both painters speak to an extent the same language; through devious ways they have arrived at like conclusions. To both, undoubtedly, the portrait is more important than the person, but that is all; each has a different viewpoint and independent convictions. Mr. Sargent's work is essentially clever, his technique is aggressive, he amazes by his skill; Miss Beaux's is more studied, though equally strong and simple, and makes less deliberate display. The people Sargent paints are fixed entities, while those Miss Beaux portrays are, as it were, in fusion. The one is, perhaps, more analytical than the other, but no more acute or sympathetic in the matter of interpretation.

There are inevitably two ways of reaching the same goal; one may go step by step or, if the strength is adequate, take a flying leap. A painter may with concentrative ability and knowledge work up gradually to a desired effect, or he may through consummate skill and cleanness of conception attain on the instant the same result. It is the former method Miss Beaux chooses. Her equations, figuratively, are always reduced to the lowest terms but through a process of careful elimination. When her pictures are completed they give the essential suggestion of ease in execution and, judging merely from the result, one would say that they had been accomplished by first intent, so simple is the method, so spontaneous the effect. This, however, is not so. Miss Beaux's paintings are persistently studied; simplicity is the end for which she strives, not the starting point, yet, despite toil, she retains and evinces in all her productions that spirit of enthusiasm which inspires but rarely survives an initial sketch.

Miss Beaux's method is at times very diverse, being suited to what she feels to be the requirement of her subject. Sometimes she lays her color on a white ground so that the surface appears to be illumined from beneath, whereas more often the process is from dark to light, the white being piled

The Art of Cecilia Beaux

on at the last, suggesting direct contact of illumination. The former is a toneful, suave method; the latter more crisp, vigorous and insistent. The use of these two methods almost simultaneously has proved to the average observer a bit bewildering, each by turn being regarded as a mark of progress rather than as a token of technical versatility.

Miss Beaux is one of those painters who seem to have arrived almost abruptly on a plane of exceptional accomplishment beyond which comparatively little advance is made except in matters of facility, of which, of course, the public cannot be informed. Few better works has she produced than those exhibited at the Paris Salon of 1896, which took the French critics by storm and brought her the honor of associate membership in the Société Nationale des Beaux Arts and led, four years later, after an exhibit in the Paris Exposition, to her election as *associataire*, an honor accorded few women. Among the paintings shown at the Salon were *A New England Woman*, now owned by the Pennsylvania Academy of the Fine Arts; *Sita and Sarita*, *Cynthia*, *Ernesta*, *The Dreamer* and *Dr. Grier*, while included in the Paris Exposition, further testifying to her extraordinary ability, were portraits of Mrs. and Miss Griscom, *Mother and Daughter*; Mrs. Borie and Mr. Adolph Borie, *Mother and Son*; and of Mrs. Hart, of Philadelphia.

Produced about the same time as the latter group was the painting of *The Dancing Girls*, the daughters of Mr. Richard Watson Gilder, which alone would have been sufficient to make Miss Beaux's reputation secure, so charming is the conception, so masterly the interpretation. There is not one trace of self consciousness in this painting, and though it may not emphasize the note of modernity as do Miss Beaux's more recent portraits, it completely satisfies the eye and the intellect. It is pervaded by a gentle sentiment, a tender reserve, not incompatible with strength and frankness though rarely so combined, and in it is demonstrated, perhaps for the first time, the painter's belief in the theory, "strength at the center and flexibility at the circumference," which has strongly influenced her productions.

Miss Beaux's portrait of Mr. Gilder is painted somewhat in the same sympathetic manner but with a little more opulence of style. In it the planes are no better related, the values no more correctly sustained, but the color is richer, the personality of the painter more frankly asserted, the intellectual quality more poignant. Herein one sees those two elements—imaginative insight and design—which she herself has said are the sum and substance

of portrait painting, brought powerfully into play, for while the pictorial interest is potent it is dominated by a penetrative interpretation of personality. Apparently it is not the visible form which has engaged the painter's attention but rather the mentality of the sitter—a sense of the reality and nobility of the spirit which is bound to uplift and dignify art.

Perhaps the only trace of evolution to be discovered when comparing Miss Beaux's early works with her more recent productions is an evident increasing love of color and interest in the problems it presents. Many of her first notable portraits were literally studies in white, black and gray, but as the years passed the palette was enlarged and strengthened until now the full gamut would seem to have been run. A color sense is something which is inherent and rare—something quite apart from color knowledge. This apparently Miss Beaux possesses. And, furthermore, every portrait she executes is from first to last a personal expression, carefully composed and deliberately planned both in regard to line and color—the result of an indivertible intention. It is this that gives them unity and distinction. Each is conceived, primarily, as a design with a well-ordered pattern and herein is explained the decorative quality which is one of their significant characteristics. Note, for instance, her portraits of children, which are peculiarly felicitous. Observe how in each case the little sitter is so placed on the canvas that the childishness of his or her figure is made manifest at a glance. And, furthermore, it will be seen that these children are provided with precisely the right environment to emphasize their inherent individuality, giving to each a simple dignity, which is the badge of innocence and breeding. These portraits are essentially impressions, using the word not in its perverted sense, for they reflect those fleeting expressions which are peculiarly the attribute of a transitory state and a child's chief prerogative.

Miss Beaux's portraits are never composite; they are not in this sense types. It has been brought against her as an impeachment that she is chiefly interested in the appearance of things, and to an extent the accusation cannot be refuted. But it should be remembered that the inclination may be purposeful rather than superficial. Miss Beaux does not attempt to paint what she does not see but she bends all her efforts toward comprehensive insight. What she sees she sets down and with the utmost veracity, employing, however, at all times, with wise discrimination, her prerogative of choice.

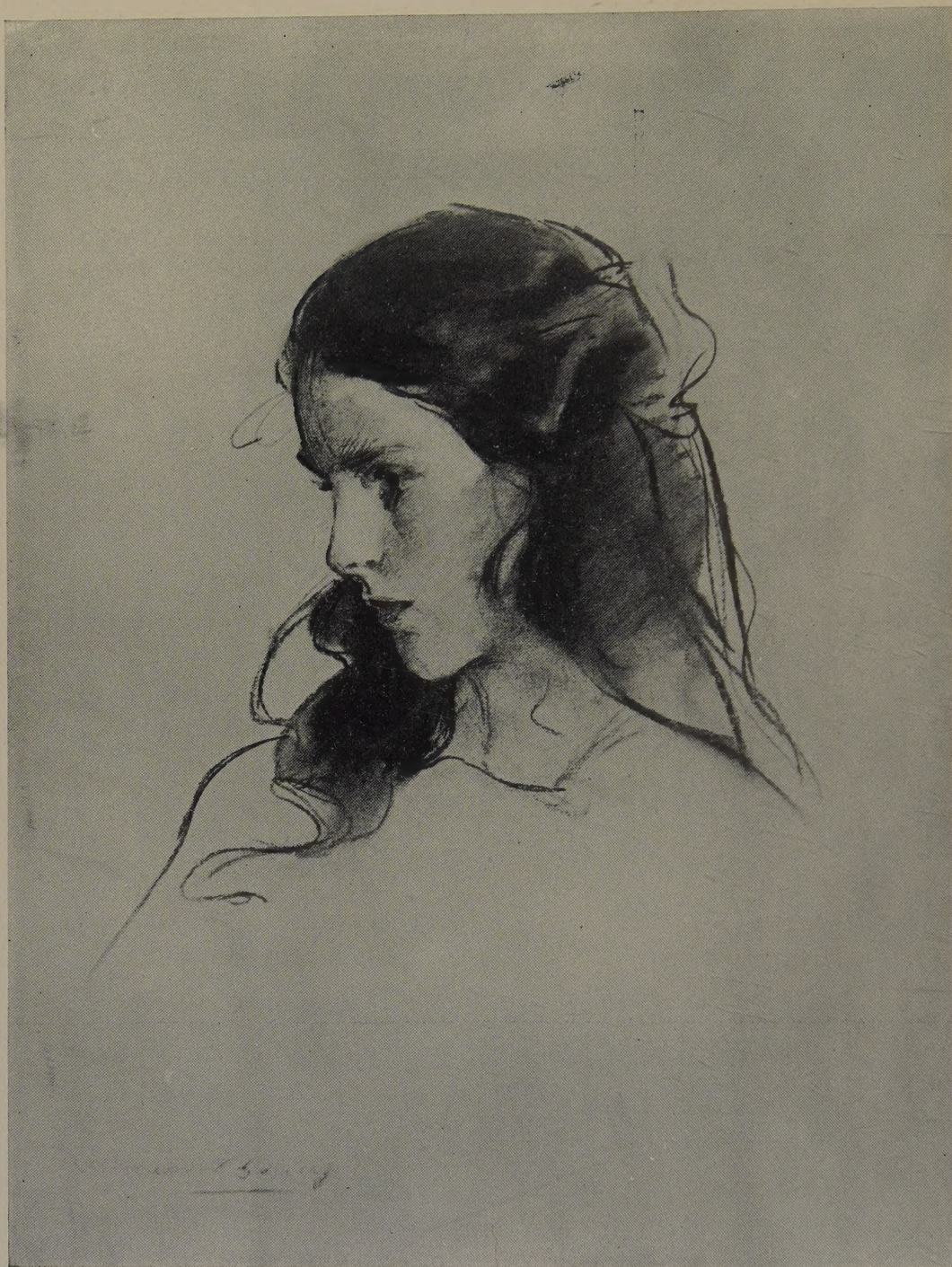
It is not to be supposed that she never blunders,



By Permission of United States Naval Academy, Annapolis

Photograph Copyright by Charles Stewart

JOHN PAUL JONES
BY CECILIA BEAUX



DRAWING
BY CECILIA BEAUX

THE STUDIO

THE ROYAL ACADEMY EXHIBITION, 1910.

THE present exhibition of the Royal Academy certainly proves one thing—that there are a very large number of people who have learned the painter's craft, and whose knowledge of the mechanism of picture-making is quite considerable. There is in the show a great deal of paint well laid on; there are many examples of clever draughtsmanship, there is an appreciable amount of agreeably managed colour arrangement; the evidences of the efficiency of the modern art school teaching are plentiful and, in their way, convincing. Yet, with all this, the exhibition is by no means impressive as an art display. It lacks obviously just that note of inspiration and of personal intention which is necessary to make it interesting; it lacks spirit and vitality, and it suffers seriously from paucity of ideas. Most of the contributors seem to have forgotten that to draw well and to put paint cleverly upon canvas cannot be accepted as the *sole* duty of the artist; most of them evidently do not know what to do with the practical knowledge they have acquired during their student days.

As a consequence, the collection is not particularly easy to criticise; to notice all the works which reach a decent level of executive accomplishment would necessitate a catalogue of about four-fifths of the exhibits, and to discuss only those which express some really striking personal sentiment would mean that there would be hardly anything to write about. The safest way out of the difficulty will be to include with the few dominating productions the best of those which, without being exactly inspired, show an acceptable degree of artistic intelligence. After all, it would hardly be fair to ignore honest effort which is wanting in imaginative distinction, because this deficiency is, as often as not, the fault of the public rather than of the artists. It is easy to believe that there are many men who would be quite willing and able to allow fuller scope to their fancy if there

were any perceptible popular demand for imagination in art, and it is a misfortune that these men should be driven by a materially minded public into the suppression of their better feelings—a misfortune for which they deserve sympathy rather than blame.

At the present moment, when materialism, the worship of the commonplace and obvious, is the prevailing influence in life, we have every reason to be grateful to those artists who are courageous enough to take their own way and to defy public opinion. They make this Academy exhibition tolerable, they pleasantly enliven its dull respect-



"THE MADONNA OF THE PEACH TREE"
BY SIR GEORGE FRAMPTON, R.A.

The Royal Academy Exhibition, 1910

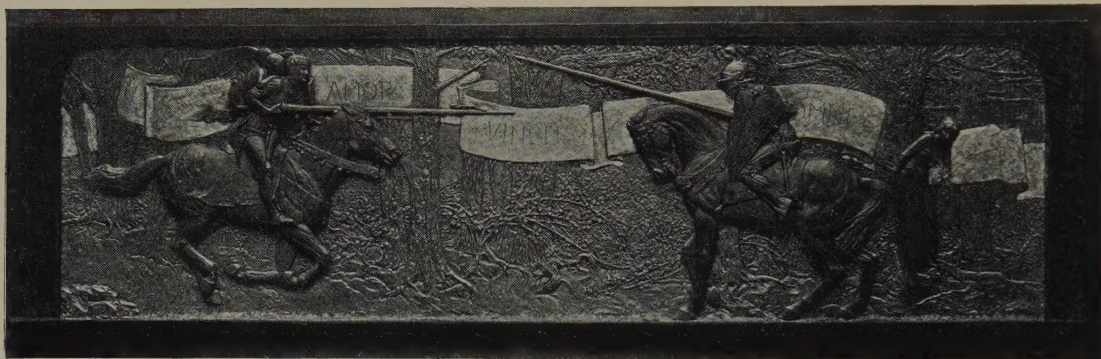


"CHIVALRY"

BY W. REYNOLDS-STEPHENS

thinking out the meaning of what is before him and of summing up exactly the results of his observation have rarely been so triumphantly asserted as it is this year, and even more rarely has his hand responded so exactly to his mental purpose.

We must be grateful, too, to Mr. Sims for the delightful illustrations of his artistic ingenuity which he has contributed to the exhibition. He has an extraordinary gift of fancy, of imagination that is graceful, fantastic, and elusive, and yet well under control, and he is an executant and a colourist of exceptional power. His wonderful portrait of *Mrs. Hayes Sadler*, and his exquisite *Mischief*, are pictures of memorable importance. Most notable, again, is the composition by Mr. Waterhouse, *Spring spreads one green lap of Flowers*, charming in colour, tender in sentiment, and essentially personal in expression; and



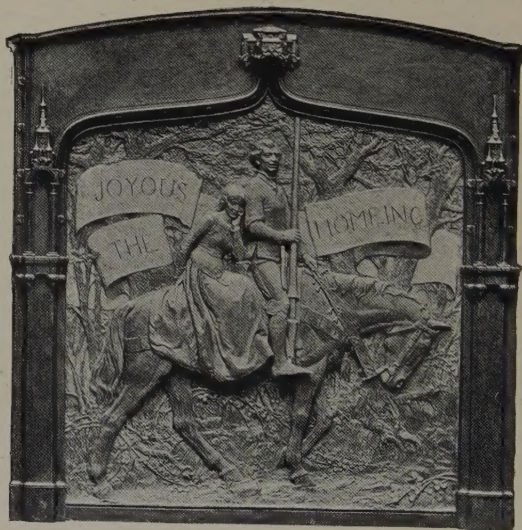
"CHIVALRY"

(Copyright in the three panels strictly reserved)

BY W. REYNOLDS-STEPHENS

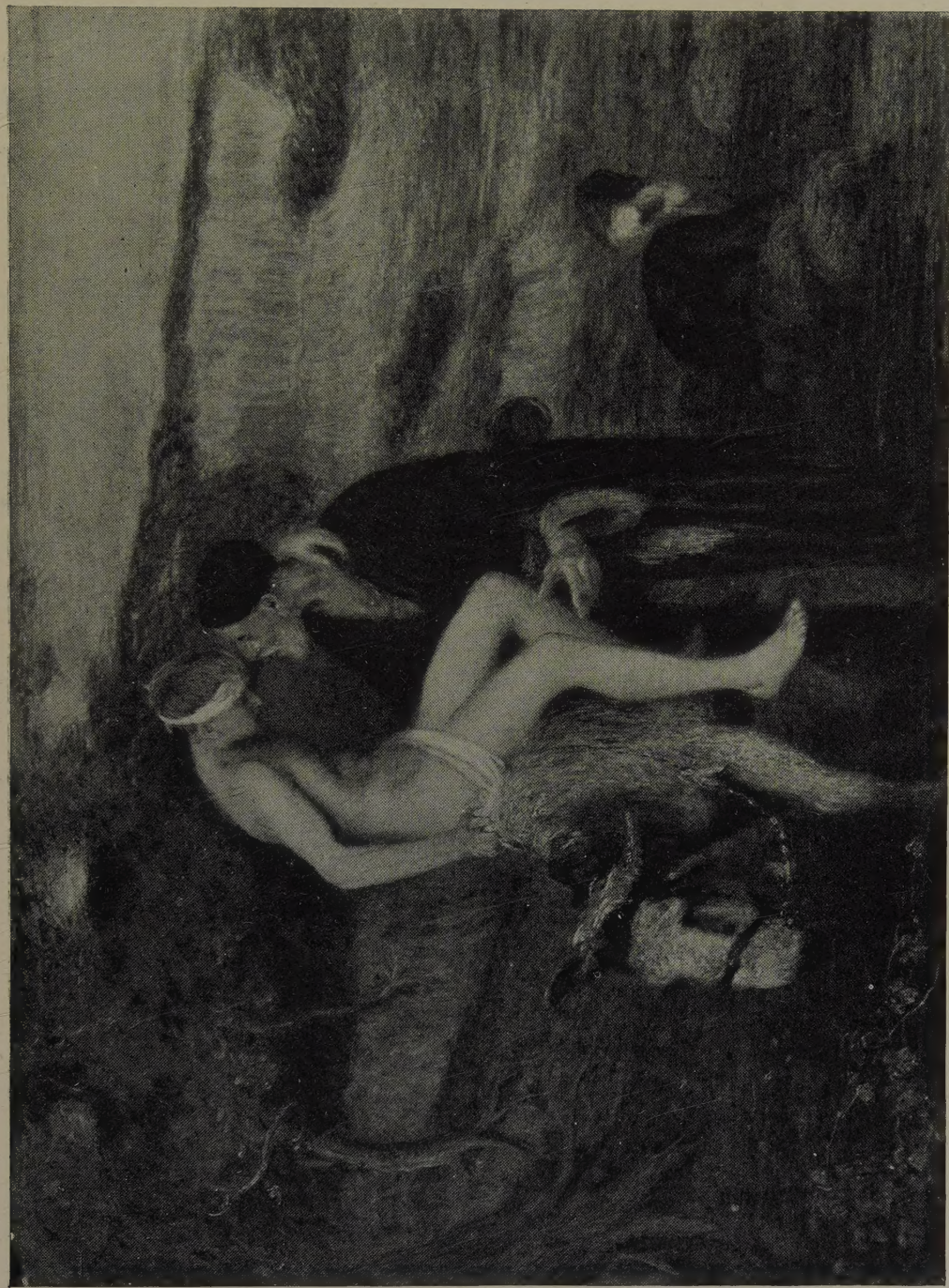
ability, and they certainly set an example of devotion to high principles which is stimulating and helpful. The only cause for regret is that there should not be more of them; the modern art world would be a better and happier place if they were more often to be met with and if their work were more frequently in evidence.

However, we can be sincerely thankful that the Academy is able to present this year pictures so vitally interesting as Mr. Sargent's amazing translations of nature, *Albanian Olive Gatherers*, *Vespers*, and *Glacier Streams*, three achievements which count as conspicuous successes even in the long list of masterly performances already standing to his credit. Not often have we the opportunity to see work which combines so surely vehement actuality with the highest type of artistic thought. The intellectual quality of his art, his power of



"CHIVALRY."

BY W. REYNOLDS-STEPHENS



"THE GOOD SAMARITAN"
BY EDWARD STOTT, A.R.A.

The Royal Academy Exhibition, 1910

amazingly convincing is the sumptuous, decisive, and confident picture, *Wine*, by Mr. Brangwyn, who is as sure of himself as ever in his control of executive devices and in his management of colour harmonies. Another artist who does finely things which few other men attempt is Mr. Harold Speed; his *Apollo and Daphne* has a virile quality of design and a significance of decorative suggestion which can be unreservedly commended.

There is a decorative intention, though it is less happily realised, in Mr. Abbey's two large panels, *The Camp of the American Army at Valley Forge*, and *Penn's Treaty with the Indians*; he has achieved much, but he has missed some of the finer essentials of design. His work is a little superficial, a little thin and cheap in effect; it must be counted as clever scene painting rather than as true decoration. Mr. E. R. Frampton has perhaps succeeded better in his more conventionalised panel, *The Sleep of Summer*, which has more reticence and subtlety of feeling. Mr. Edward Stott, again, has conceived his two compositions, *The Good Samari-*

tan, and *There was no Room in the Inn*, in a rightly decorative spirit, though he has not neglected the opportunities which the subjects have afforded of working out schemes of unconventional arrangement; and both Mr. E. A. Hornel, in his *Earth's Awakening*, and Professor Moira, in his symbolical composition, *London*, show themselves to be possessed of a full measure of the decorator's spirit.

Able figure-painters of another type are adequately represented in the exhibition. There are to be noted, for instance, such pictures as Mr. Edgar Bundy's *The Herring Season*, an extraordinarily able piece of robust realism, Mr. J. W. West's *A Saucer of Milk*, Mr. Campbell Taylor's *The Lady of the Castle*, Sir Lawrence Alma Tadema's *The Voice of Spring*, Mr. Algernon Talmage's *The Mackerel Shawl*, very agreeable in its unusual scheme of colour, and *The Pier Head*, by Mr. Stanhope Forbes, which claim attention on the ground that they have personal characteristics of an attractive and interesting kind; and there are



"THE GREEN POOL"



"THE COLD NORTH." FROM THE
OIL PAINTING BY JOHN M. SWAN, R.A.



"APOLLO AND DAPHNE"
BY HAROLD SPEED

The Royal Academy Exhibition, 1910

others, like Mr. Loudan's *Reflections*, Mr. Patry's *Rouge et Noir*, Mr. Richard Jack's *The Spirit of the Stream*, Mr. C. W. Wyllie's *When the Ships Come Home*, Sir James Linton's *St. Valentine's Day*, and Mr. George Henry's *The Nightingale*, which show a thoroughly sound sense of technical responsibility. They all of them help to keep up the standard of the collection. With them must be included the two ambitious open-air studies, *Boys*, and *Flying a Kite*, by Mrs. Laura Knight, the first of which is a bold and reasonably successful attempt to paint an effect of strong sunlight, and the other a breezy and luminous landscape with figures; and there is much to commend in Mr. Harold Knight's *Afternoon Tea*; Mr. Campbell Taylor's small domestic scene, *Bubbles*; Mr. Lee Hankey's *The Young Mother*; Mr. Byam Shaw's *Love is too young to know what conscience is*; and the two small pictures, *Old Cronies* and *The Green Mantelshelf*, by Mr. Stanhope Forbes.

Some of the most noteworthy examples of serious and well directed craftsmanship are to be

found among the portraits; in this section of the exhibition there is, indeed, a full measure of good things. Three exquisite canvases by that consummate master, Sir William Orchardson, prove most definitely what an irreparable loss British art has sustained by his death, and show how splendidly his powers were maintained even to the last. Four remarkable paintings of men by Sir Hubert von Herkomer are conspicuous as acute studies of character realized with even more than his accustomed intimacy of vision and certainty of touch, and as marking what is in some ways a new departure in his technical method. A charming portrait study, *Black and Silver*, by Mr. J. J. Shannon, is fascinating in its frank and expressive vivacity of style and in its delightful freshness of colour; and a magnificent family group, *The Birthday*, by Mr. George Harcourt, stands out as one of the indisputable "pictures of the year," and as an achievement which definitely sets the seal upon the reputation of an artist whose progress towards the front rank has been rapid and continuous.



"MISCHIEF"



MRS. HAYES SADLER
BY CHARLES SIMS, A.R.A.

The Royal Academy Exhibition, 1910

This group, indeed, is specially worth remark as an example of the way in which a very difficult kind of portrait composition can be made interesting, without being too obviously unconventionalised. It can be instructively compared with Mr. G. W. Lambert's *Holyday in Essex*, another exceedingly clever technical effort, which strains over-anxiously after originality, and loses in consequence some of that dignity which comes from intelligent regard for tradition. Besides these there are such excellent performances as Mr. Orpen's small full-length of *The Hon. Sir Eric Barrington, K.C.B.*, Mr. James Clark's *Gift, Daughter of E. G. Baillie, Esq.*, Mr. Solomon's *William Longair*, the Hon. John Collier's *Mrs. Cyprian Bridge*, a full-length, treated with a certain classical severity; Mr. Briton Riviere's *The Rev. S. R. Driver, D.D.*, which is remarkable for its strength and shrewdness of characterisation; Mr. Logsdail's *Mary Logsdail*, Mr. Glazebrook's *Lewis Haslam, Esq., M.P.*, Mr. Melton Fisher's *The Red Cloak*, and the vigorous and finely treated half-length of *Mrs. Alfred Illingworth*, by Mr. Fred Yates.

The landscapes and open-air studies are, perhaps, not quite as much a feature of the exhibition as they have been in previous years, but among them there are some of unquestionable value. Mr. East is more than ordinarily successful in his two large pictures, *The Green Pool* and *Autumn in the Valley of the Seine*, which have amply the charm of design and colour by which his work is invariably distinguished; and his smaller canvases are not less attractive. The *Morning Sunshine* is very happy in its quiet harmony of colour and delicacy of illumination, and the *View from the Bungalow, Rivington, Lancashire*, is exquisite in its subtlety of drawing. Mr. Hughes-Stanton does himself complete justice by his large and impressive landscape, *Villeneuve les Avignon*; Mr. David Murray by his *Where the wind and the waves and a lone shore meet*, and *Lake Como from above Menaggio*; and Sir Ernest Waterlow by his *Sunset*, and the *Wind-swept Hill*, and his study of expansive distance, *The River Torridge*. Notable also are the sumptuous colour arrangement, *Rough Weather*, by Mr. J. L.

Pickering; the rugged but expressive *Plymouth*, by Mr. Napier Hemy; the well-composed *Corfe Castle*, by Mr. Arthur Streeton; the delicately suggested *Cotswold Summit*, by Mr. C. M. Gere; the *Coming Storm*, by Mr. Moffat Lindner; the *Ports of the West and East*, by Mr. Albert Goodwin; and the powerful painting of an effect of gleaming sunlight, *Silver Morning*, by Mr. Arnesby Brown, which, by the way, has been purchased for the Chantrey Fund collection. Particular note must also be made of the one picture, *The Cold North*, by Mr. J. M. Swan, another master whose death is not less to be lamented than that of Sir William Orchardson; and the two delicate little studies, *Rainbow*, and *The Rising Moon*, by Mr. Lionel Smythe must not be overlooked.

In the sculpture rooms there is comparatively



"THE MACKEREL SHAWL"

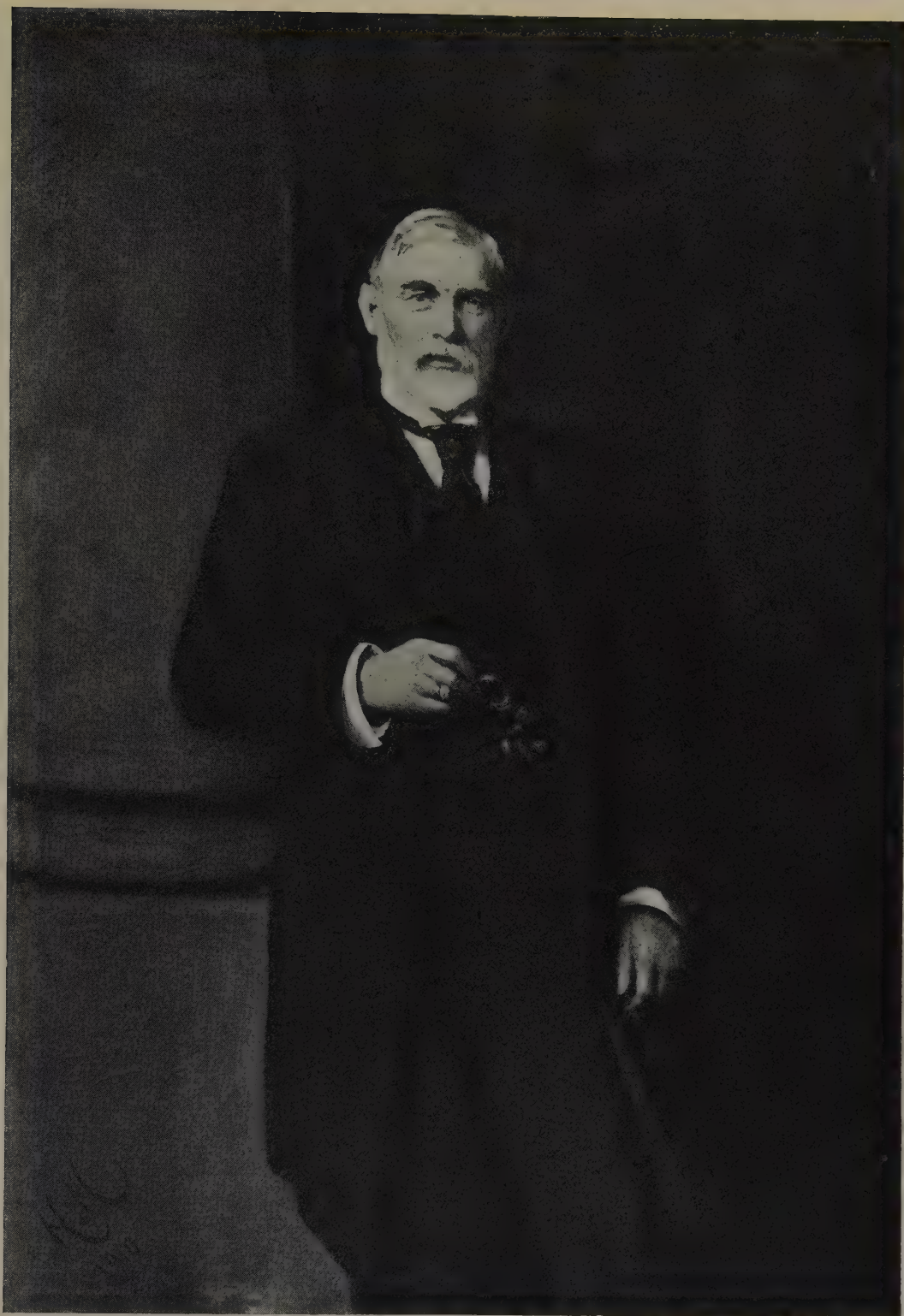
BY ALGERNON TALMAGE



"THE LADY OF THE CASTLE"
BY L. CAMPBELL TAYLOR



MRS. CYPRIAN BRIDGE
BY THE HON. JOHN COLLIER



SIR JULIUS WERNHER, BART.
BY SIR H. VON HERKOMER, R.A.



"FLYING A KITE"

BY LAURA KNIGHT

little work which can be said to mark any novel artistic purpose or to point any departure from precedent. Most of the contributors have been content to follow capably the paths to which they are accustomed rather than to seek for new directions in which to express themselves. As a consequence the gathering of sculpture this year has much the same sort of atmosphere that pervades the collection of pictures; it is sound and serious, but, on the whole, uninspired. But though much of it can scarcely claim to attract more than passing attention, very high praise is certainly due to such real successes as the *Madonna of the Peach Tree*, by Sir George Frampton; Mr. Drury's bust of Queen Mary; the *Sigurd* statuette by Mr. Gilbert Bayes—which has also been purchased by the Chantry Fund Trustees—the bust, *La Rose*, by Mr. Lynn Jenkins; the bronze statue, *The Elf*, by Mr. Goscombe John; the marble group, *The Mother*, by Mr. Bertram Mackennal; and the series of *Chivalry* panels by Mr. W. Reynolds-Stephens. The most important of the other works

shown are Mr. Goscombe John's frieze, *The Charge of Balaclava*, Mr. Thornycroft's statue of *The Late Lord Tennyson*, Mr. Drury's statue of *The Late Duke of Devonshire*, Mr. Pomeroy's statue of *Sir George Livesey*, the busts of *Archie Rosenthal, Esq.*, by Mr. Derwent Wood; *Lord Curzon of Kedleston*, by Mr. Thornycroft; *Alfred Hillier, Esq.*, by Mr. Henry Pegram; *The Late John M. Swan, R.A.*, by Mr. Goscombe John; and *Penelope*, by Mr. Basil Gotto; and the small silver relief of *Nouvoiee Nasserwanjee Wadia*, by Mr. Albert Bruce-Joy.

Among the water-colours, Mr. J. Young Hunter's *Love or Fame*; Mr. East's *In Lever Park*, and *A Spanish Carnival*; Mr. Hassall's *The Deputation*; Miss Gow's *The Balloon*; and the fanciful *Tumble, Froth and Fun*, by Mr. Sims, are conspicuous; and *Dewy Morn*, by Sir E. A. Waterlow; *The Footbridge*, by Mr. Rackham; *The Acropolis*, by Sir Charles Holroyd; *The Roman Campagna*, by Mr. Albert Goodwin; and an *Interior* by Mr. H. Becker, also call for comment.



STUDY FOR "FLYING FISH."
BY HERBERT DRAPER.



"THE BIRTHDAY"
BY GEORGE HARCOURT



"AFTERNOON TEA"
BY HAROLD KNIGHT



(Chantrey Fund Purchase)

"SILVER MORNING"
BY ARNESBY BROWN, A.R.A.

The International Society's Exhibition

THE INTERNATIONAL SOCIETY'S TENTH EXHIBITION.

FOLLOWING the precedent of the past two years the annual exhibition of the International Society of Sculptors, Painters and Gravers has been arranged as a double event—a general exhibition of works by members and others invited by the Committee, and a special exhibition consecrated to "Fair Women." In previous years, when the exhibition was held at the New Gallery, the International led the way in the annual procession of important exhibitions, but this year, with their transference to the Grafton Galleries, they have elected to come with the throng. The first part of the exhibition came to a close last month, and the second part, which followed it, will continue open till the end of July. In this article we deal only with the former.

There is always a sense of freshness and liveliness in the air at the "International;" this is a quality which does not diminish there with succeeding exhibitions, and if one work after

another fails us as an individual triumph we are always in the end rewarded by finding in some few canvases the sources of this pleasurable sensation. We cannot help believing too that it implies genius to hand somewhere; and a visit to the exhibition then becomes a search for this among some things that are only ostentatious and others that are purely imitative.

The semi-circle of impressionist pictures formed round the dais this year at the end of the large-room was in appearance a distinguished part of the exhibition. The intervening dais helped to keep the visitor at the proper distance for a right appreciation of this kind of painting, and its peculiar beauties, chiefly of colour. In these the brushwork is carried to the logical conclusion of the modern method—to the achievement of a touch that expresses everything with an effort that apparently amounts to nothing. Living to themselves and their art, these French painters at last get to exchange with each other, in art, everyday sentiments by means of the briefest symbol, but there is an outer world to whom they are not



"KIRKCUDBRIGHT CASTLE"

BY BASIL WOODHOUSE



"THE MARBLE QUARRY"
BY D. Y. CAMERON, A.R.S.A.

The International Society's Exhibition

perfectly intelligible. Has that outer world any claims which entitle it to ask for even more than the perfect reconciliation of touch and vision which seems to make these canvases a final word in a certain kind of painting?

The same question arises in connection with a picture by Mr. Orpen in the galleries, called *Living the Life of the West*, which in method effects an elaborate compromise between some very academic and some very unacademic qualities. It is one of those miraculous productions which place Mr. Orpen among the most accomplished artists of to-day, but there is to be found in this picture, as in the work of the French painters just referred to, no apparent reason for its being painted at all beyond that of the technical problem it encounters. Such paintings do not seem to put on record something which the artist had a passionate wish to say, and missing this in any picture we wonder what can be supposed to take its place as a *motif* for creation.

The International, no less than the Academy, has now a tradition, as we are reminded every year. Of the great artists who have created and maintained it, there is no need to distinguish here those who are living and those who are dead, when for the purposes of this exhibition they are all living in their art—such artists we mean as Manet, Fantin-Latour, Sisley, J. L. Forain, Monet, Rodin.

From English contemporary painters there was nothing this year which created a sensation, though Mr. D. Y. Cameron, in *The Marble Quarry*, has made a really impressive picture out of a theme which, to all but a few, perhaps, would yield little inspiration. Mr. Charles Shannon, too, advanced with another stride upon a phase of beauty known only to himself; but for the rest we find ourselves bound

to say that there seemed to be few signs of progress and too much repetition of the same *motifs* handled in the same ways as of yore. The Vice-President has made innovations, and perhaps Mr. Strang is the one painter we would wish had not done so. *The Conder Room* of Mr. Nicholson hardly established a place for him in this show such as he has formerly held. It is a subject of delicate transitions of colour; in character it must be called an "intimate" subject, but there is no intimacy in the technique to correspond. There is an interrelation between subject and style in every problem, which an artist can take up, and to fail in making the treatment express this is very seldom a fault of this painter. His portrait of *Lady Pearson* is, however, a canvas which does his powers much greater justice, and is in many ways to be regarded as a fine work. Mr. James Pryde has a dramatic sense, and is often tempted to scenes

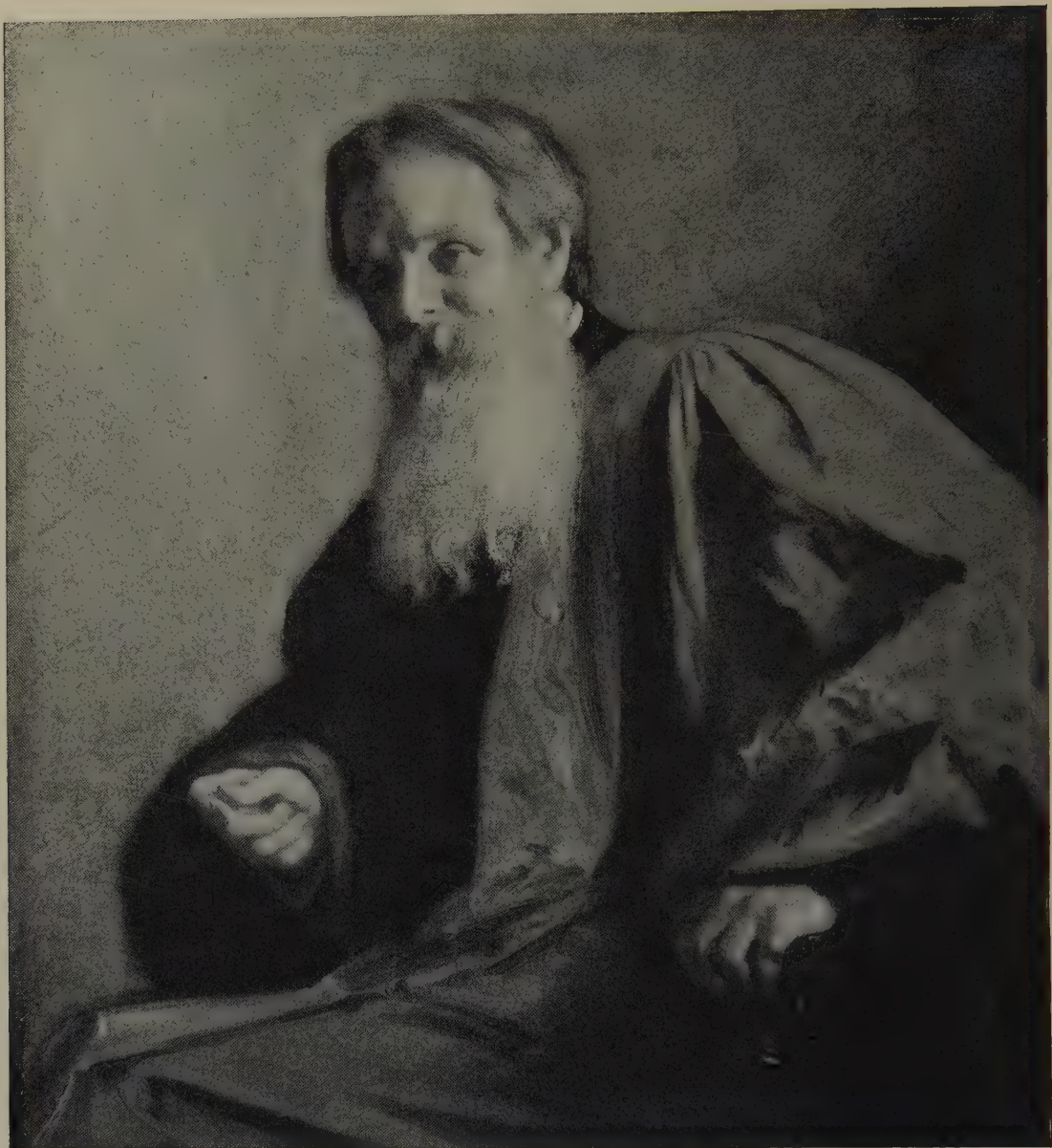


"INTERIOR, 30 OLD BURLINGTON STREET"

BY J. E. BLANCHE



"A WINDY DAY." BY J. LAVERY, R.S.A.



WILLIAM HOLMAN HUNT, O.M.
BY HAROLD SPEED

The International Society's Exhibition

suggestive in character of the theatre, but this year he has turned to the haunts and abodes of the dregs of our town population, and in the picture called *The Slum* has rendered them in the most romantic of all possible ways. It is in Mr. Rickett's art too that we also find the dramatic sense so highly developed; but we might almost urge in his case that the conventions he has adopted always seem to bring us to the same scene, though to a different subject—by looking into it we find it is a different subject—and we always feel that so much power as he displays, that is, imaginative power as an artist, could take us such long ways but for this monotony of schemes.

In portraiture, Mr. George Sauter's *Cardinal Gibbons* was perhaps the most experimental effort, and Mr. Gerald Kelly was an interesting contributor. Mr. John Lavery was characteristically represented by *Miss Knowles*, in close proximity to his picture *A Windy Day*, which we reproduce among our illustrations; and in the same gallery was Mr. Harrington Mann's vivacious *Blue Jersey*. In the end room a prominent feature was Mr. Harold Speed's successful portrait of the veteran painter, Mr. Holman Hunt.

There were many successful landscapes. Mr.

Oliver Hall, in *Allassac* and *The Pennine Hills from near Appleby*, showed his restrained method and quiet palette to the greatest advantage. A sea piece, *Dirty Weather*, by Mr. L. Raven-Hill, was quite one of the finest little pictures in the exhibition, showing the many qualities of vision that lie behind and make so complete the genius of this great black-and-white draughtsman in the familiar medium of his pen and ink. Mr. Alexander Jamieson, having returned to Versailles for a subject, gave us something very successfully in an old vein. M. Henry Le Sidaner's *Hampton Court* is an interpretation of the great gate lit up by the sun's last rays. In it he has pushed a little further than ever the attempt at an extreme vibration and heat of colour, and has succeeded in showing his subject in a light in which we are not likely to see it for ourselves. The artist is fortunate who can arrive on a scene at such a "psychological moment" as this effect implies. Mr. A. D. Peppercorn and Mr. Mark Fisher contributed each a representative work strengthening this side of the exhibition, and Mr. W. L. Bruckmann's *Canal at Bruges* is a painting which increases the artist's reputation. Mr. Alfred Hayward's *Lime Trees at Hampstead*, too, was a landscape of native character.

Les Iles de Hyères, by Mr. Walter Donne, Mr. Henry Muhrman's *View of Highgate*, the *Foro Romano, Tarragona*, by Mr. Alfred Withers, and the *Evening at Cahors*, by his wife, Mrs. Dods-Withers, are all pictures to be recorded; and the two landscapes by Mr. E. A. Walton were very typical of his refreshing execution and success with certain effects. *Kirkcudbright Castle*, by Mr. Basil Woodhouse, though a small work, showed much directness of statement and pleasure in the effect that is rendered, and among water-colour landscapes we found an undoubted gift for colour and a pleasant facility in the *Jesuit Church*, by Mr. R. Douglas Wells.

We cannot say that we



"THE FORO ROMANO, TARRAGONA"

BY ALFRED WITHERS



"THE JESUIT CHURCH"

BY R. DOUGLAS WELLS

admire the idea of hanging the etchings on the staircase, or, in fact, anything which is intended for more than a momentary glance, especially when, as regards the rest of the galleries, the pictures looked as if they had to be spread out to make them go round the walls. Perhaps this attenuated appearance in the exhibition was partly due to the plan of the galleries, which are not so suited to such an exhibition as was the New Gallery. On the staircase, however, were shown the very interesting series of etchings in which Mr. Pennell has revealed the beauty of things that are always called ugly—the series of etchings which have already been referred to in an article last month in this magazine, and which deal with the effect of sky and buildings in smoke-clouded centres of industry.

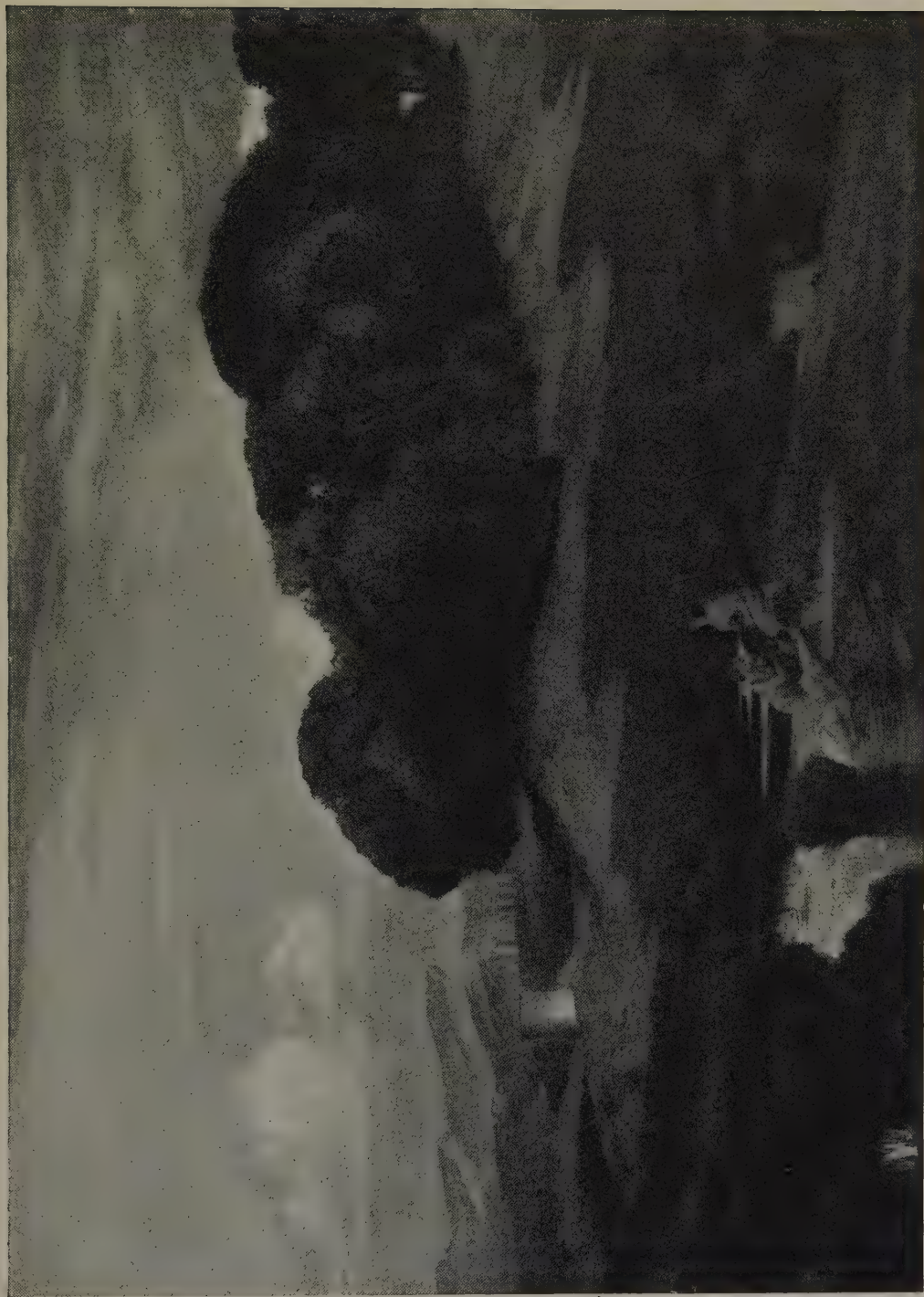
Many remarkable studies of animals by the late Mr. J. M. Swan, R.A.; enriched the octagonal gallery; some drawings in chalk by Mr. A. S. Hartrick, and the beautiful engravings of Henry Woolf, were also features of this room. Here were also two characteristic pieces of sculpture by Mr. Swan, the fine bust of the late A. Nevin du Mont, by Mr. John Tweed, and the *Torso de femme*, which was M. Auguste Rodin's chief contribution, representing the profundity of observation that has always determined the feeling of almost limitless power in the more poetic

of his conceptions. M. Bourdelle's bronze statuettes in the centre gallery worthily supported this great work of art, and in other parts of the galleries M. A. Jean Halou's bronzes, Prince Paul Troubetzkoy's statuettes of *Danseuses*, Mr. John Tweed's *Réverie*, and Mr. Henry Wilson's statuettes were the most distinguished things, and among these must also be counted the portrait, *John Galsworthy*, by K. Bruce. An interesting feature of this section was the head called *Katerina*, by Miss Florence Sargent, attractively full of knowledge and precision in the execution of its details.

SOME NOTABLE PICTURES AT THE NEW SALON IN PARIS.

EACH successive Salon of the Société Nationale des Beaux-Arts has claimed the attention of the public on account of some particular work of unusual and striking merit, and thanks to which that particular exhibition has retained a place in one's memory. So one hears the "Victor Hugo Salon" mentioned, the "Rodin Salon," the Salon of Puvis de Chavannes' *L'Été*, or that of Cottet's *Repas d'Adieu*, and, lastly, this year will be known especially by the name of Gaston La Touche, for this salon will be remembered in connection with his work there.

It is this artist who is responsible for the work of the year—I speak now of his series of four decorative panels, commissioned by the Government for a hall in the Ministry of Justice, and which are the product of M. La Touche's last two years' labour. In these paintings he shows himself at his very best—in the decorative composition, in his imaginative gifts, in the fresh and limpid colouring; in one word, he here sums up all the charming characteristics of his admirable art. Two of the panels are called *Le Sculpteur* and *Le Peintre*. In the former he has depicted, mounting some scaffolding in a park, the ideal image of



"HYLAS." BY E. RENÉ MÉNARD

Pictures at the New Salon

a sculptor, to whom he has given the features of his friend Bartholomé; in the foreground he depicts the lovely form of a woman, the artist's model, with charming decorative *motifs* to the right and left; and, lastly, all the cortège of La Touche's familiars, the swans and fauns that he delights to introduce into his compositions. The other panel, *Le Peintre*, forms a perfect companion picture to the one I have just described, on account of its general tonality, its fair and aerial colouring. The painter is there—and this time it is La Touche himself represented seated before his easel—but in the background. The foreground is taken up with a wonderful fountain, whose waters are thrown up towards the sky, and reflect in a sparkling mirage all the colours from the blue of the heavens and the whiteness of the marble basin to the flaming hues of the autumn leaves. The third panel represents *Le Poète*. A boat in which the poet is seated with his friends glides through the calm water under the arch of a bridge. The artist has painted the purple

foliage of a young vine running along the old stones of the wall, and these leaves give the general tonality of the whole work. Lastly, the fourth panel, though less important in point of size, is not less delicious in colouring. It has for subject one of those interiors which La Touche paints so faithfully, and in which the summer sunlight filters through the half-closed Venetian blinds. And here we find a musician, seized by the inspiration of the moment, seated at the piano in the corner of an elegant salon. Such, in a few words, is the description of La Touche's most happy and charmingly conceived work.

Now, as I have done in preceding years, I will again endeavour to pick out from among the 1,236 pictures exhibited the best works and the artists of undoubted talent. Some of the usual exhibitors of first rank have failed to show this year, but here it is important to remember that in this Spring of 1910, artists have been approached on all sides by various exhibitions. The French School has made a great effort to be worthily represented at



"CÉRÉMONIE DANS LA CATHÉDRALE DE BURGOS"

BY CHARLES COTTET



"LE SCULPTEUR." DECORATIVE PANEL
FOR THE MINISTRY OF JUSTICE, PARIS.
BY GASTON LA TOUCHE



"LE POÈTE." DECORATIVE PANEL FOR
THE MINISTRY OF JUSTICE, PARIS.
BY GASTON LA TOUCHE

Pictures at the New Salon

the Brussels International Exhibition and at that of Buenos Aires, and the painters have not always sufficient canvases in their studios to meet all requirements and to represent them in all the shows. I will, then, just mention the important absentees: M. Roll, the popular President of the Nationale; the excellent landscapist, Billotte; and also Zakarian and Zuloaga. In spite of this, there are plenty of good things in the exhibition.

Lucien Simon! Never perhaps has this artist's beautiful work appeared under such varied guise as this year in the three large canvases which form a synthesis of his three styles, and the three phases of his talent. The picture which he calls *La Comédie*, in which one sees children in costume acting a play in a park, is reminiscent in a great degree of his earliest work. It is a powerful, vigorous piece of work with strong shadows, but a trifle heavy in places. In *Le Bain* we see again the painter of Brittany. A water-colour which he showed some two years ago had already given a first idea of this picture, in which we see Breton women bathing in the waters of a bay. In this picture the idea is expressed more completely and

executed with more finish, not indeed, carried sufficiently far as regards the landscape, but, nevertheless, incontestably a very fine piece of work. Lastly, *La Poursuite* forms, as it were, a new phase in the work of this great artist. One cannot imagine anything more liquid, more aerial, more pleasing to the eye than this large picture, showing upon a flowery terrace some young girls running towards their mother. What elegance and dainty gracefulness, what charm of colour! One dare almost say that the soul of Botticelli blossoms forth in this work.

There is nothing stronger or more decided in technique in the exhibition than Charles Cottet's *Cérémonie dans la Cathédrale de Burgos*, in which he evinces his customary brilliant qualities, fine composition, rich and warm colour, and bold drawing. In this picture, sumptuous in colouring, though at the same time sombre and of austere character, the artist employs tones of the utmost richness, and particularly certain reds of extreme beauty. This cannot be described as a seductive work, but it is noteworthy just on account of those habitual characteristics of the painter, and it decidedly is a work of deep thoughtfulness.



"LE RETOUR DES PÊCHEURS"

BY J. LEMORDANT

Pictures at the New Salon

M. Aman-Jean has talent and technique both eminently personal ; he is in love with middle tones, and knows better than anyone how to place in a pretty decorative landscape female figures harmoniously clad in light and supple draperies. His is a talent of sweetness much more than force, the delicate idealism of which, however, appears to my eyes to be invested with great charm. His picture this year is called *La Collation*, and forms another of a series of decorations destined for the Musée des Arts Décoratifs, in which M. Aman-Jean already figures in some important works. This last is equally successful.

M. René Ménard, after his great effort of last year, is contenting himself with showing some pictures of small dimensions. Is there any need for me to say that these are marked with that character of classic perfection which is ever present in even the smallest picture from M. Ménard's brush? I was exceedingly pleased with his *Hylas*, a noble landscape of warm and beautiful colour.

M. Jacques Blanche is exceedingly well represented this year, for besides some very fine por-

traits hung on the first floor at the Grand Palais, a special room on the ground floor has been reserved for his work. The visitors to the Salon can here pass a delightful hour studying one by one the productions of this great artist, one of the most personal and most varied of the contemporary French school of painting.

Among the landscapes hung in the Salon there is one that is unrivalled—the view of the *Place de Moret* during the recent floods, by J. F. Raffaelli, one of the finest works of a kind we have been accustomed to see with pleasure for a long time. I noted also the exhibit of M. Lemordant, who is making great progress. He is a young man on whom the Société Nationale des Beaux-Arts can count with confidence.

In conclusion let me say that it would not be fair to assert that all interest in the Salon depends upon the works I have enumerated, for besides them one finds numerous other excellent things. But those I have spoken of in detail are the outstanding and finest pieces which the exhibition offers.

HENRI FRANTZ.



"LA COLLATION"

BY AMAN-JEAN



"LA POURSUITE"
BY LUCIEN SIMON



"L'ANNIVERSAIRE"
BY J. E. BLANCHE

Mr. William Rothenstein's Paintings

THE PAINTINGS OF MR. WILLIAM ROTHENSTEIN. BY J. B. MANSON.

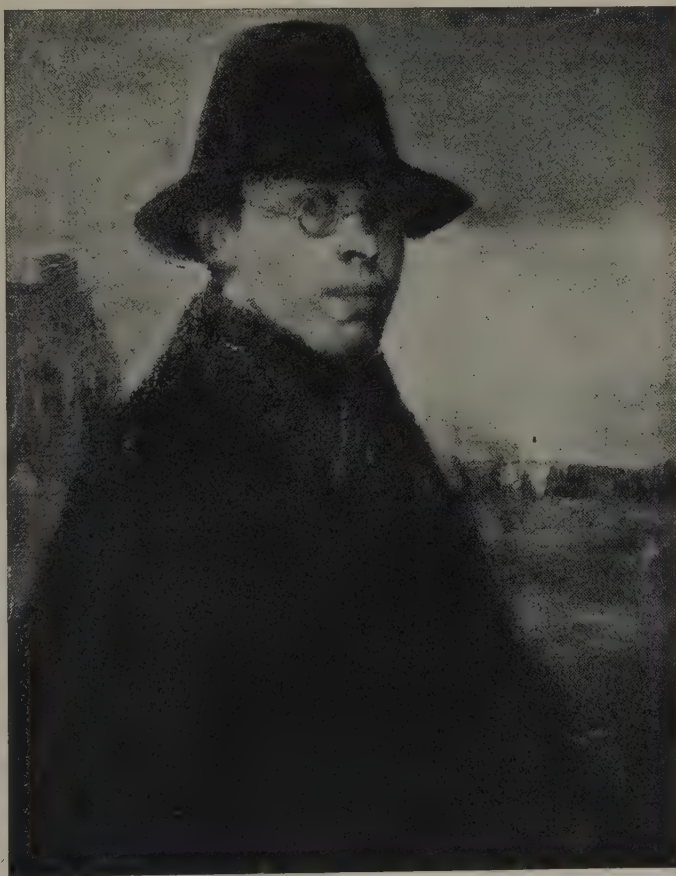
PERHAPS the most remarkable characteristic of latter-day Art has been its tendency to fall away from its legitimate aims and ideals, and to become a mere mode of technical expression, wherein the cleverness of the artist has unfettered scope. This tendency, perniciously attractive as it is, has found much favour with the majority of our younger painters, with the result that a great deal of the art produced in these days has no other claim to existence than the desire of its producers to display their dazzling dexterity. Up to a point, skilled painters, brilliant draughtsmen, competent craftsmen, have never been more numerous, but the great abilities of many of them have been somewhat nullified through want of proper restraint and thoughtful direction. Art, as a means of expressing emotion, as an educative and enlightening influence on society, has given place to an art which has for highest aim the display, sometimes brilliant, not seldom banal, of mere technical triumphs, the painting of attractive surfaces and textures in a dexterous manner.

It is to the influence of the dogma of "art for art's sake" that the present waywardness of art is due. This dogma, whose inception had value as a protest against the degrading influence of the illustrative art of the period, has outgrown its usefulness. Nevertheless, many of the painters of to-day are still labouring in the narrow paths circumscribed by its tenets. The theory that art could have no other mission than its own glorification has led to its present state of atrophy and to its degraded position as a means of the glorification of the painter's cleverness. It is, therefore, with a lively sense of healthful stimulation that one is able to turn to the work of William Rothenstein, which stands in marked contradistinction to the effete effusions of the disciples of *l'art pour l'art*.

Rothenstein's distinction lies not in any triumph of technique;

his work is great, not because it is glazed better than other painters', not because it shows an admirable use of *impasto*, not because it rivals Rembrandt's or emulates Manet's, but because it is an intense expression of deep human emotion, and because it is fundamentally sincere. It has that simplicity which is an essential characteristic of really great art, and which only a great artist can obtain.

It is from the moods and feelings—often called commonplace—of contemporary life that Rothenstein has drawn his inspiration. All his work is the realisation of the poetry which is inherent in human life wherever its fundamental qualities find spontaneous expression. He has a spirit of self-abnegation which in itself is the highest expression of personality, and any personal peculiarities (which nowadays masquerade as personality) are lost in his absorption in his subject. He becomes, as it were, and for the time being, the thing he is painting. By this means he obtains a complete understanding of the soul that is in matter, as in



PORTRAIT OF THE ARTIST

BY WILLIAM ROTHENSTEIN
(Metropolitan Museum, New York)

Mr. William Rothenstein's Paintings

people, and he is enabled to give to his work that feeling of inexhaustibleness which is of Nature itself.

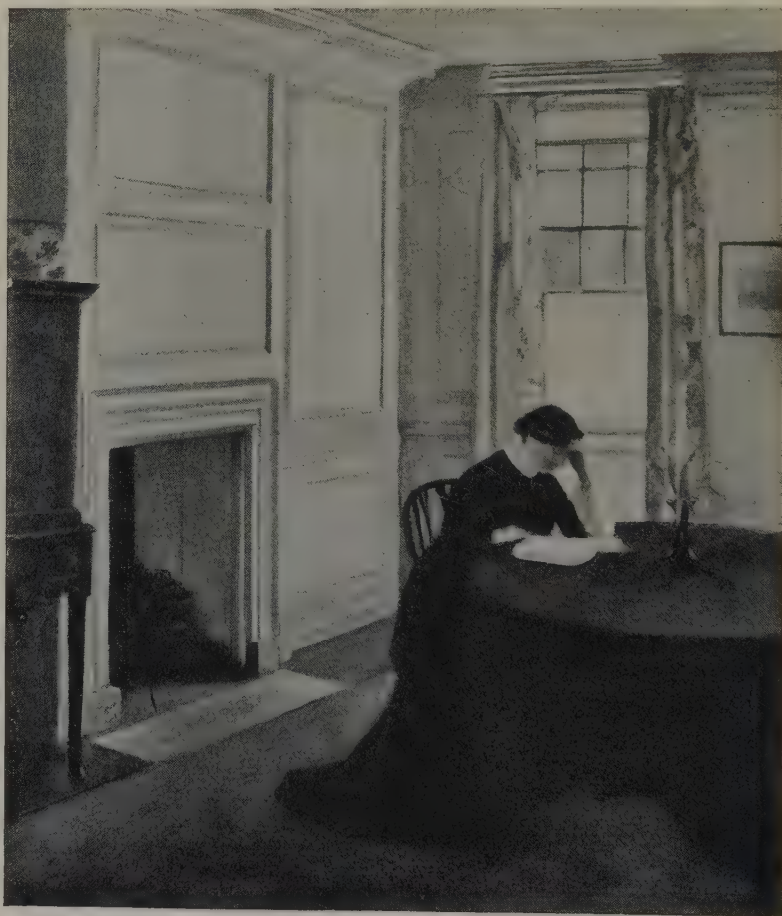
It must be obvious that to express this completeness, it was necessary to master a technique capable of expressing all aspects of a subject passing logically from a solid basis to the subtleties of finish. Rothenstein's work is pre-eminently the result of thought, the impressions created in his mind being sufficiently vivid to permit of the retention of spontaneity through all the processes of thought and deliberate execution. He is not at the mercy of his feelings at the moment of creation, but has subdued them to his service. His first step is to obtain a thoroughly sound and accurate ground-work in which proportion is not infrequently actualised by measurement. The work then proceeds in solid paintings, gradually rising in key, all attempts at finish or surface subtleties being kept until the work is ripe for them. He uses practically no medium, so that his pigment remains in a homogeneous condition unaffected by the unknown and probably disintegrating properties of oily mediums.

To a mind so far-seeing and so thorough as Rothenstein's, the limits of portrait-painting would inevitably have proved irksome and narrow, although it is a branch of art which has always attracted him, and one in which he has attained great distinction. It was originally his intention to become a portrait-painter, but his interest in all phases of human life prohibited his obtaining intellectual and artistic satisfaction in any one side.

For one year and a half Rothenstein worked in the Slade School under Professor Legros, who, wishing to restrain his youthful impatience, kept him working during the whole time in the antique

room. Then he migrated to Paris in 1890, and entered the *atelier* of Lefebvre, Benjamin Constant and Doucet; but it was not from these that he received any practical influence or training, but rather from the outside influences of Degas, Whistler, and Puvis de Chavannes, all of whom were kindly encouraging to him in his immature promise. In Paris, in 1890, he met Conder, and at once entered into a close friendship with him, which lasted until Conder's death, and for whose work his enthusiasm was strong and lasting.

Conder and Rothenstein, unlike most English students, entered keenly into the life of the French painters, and were in close communication with Toulouse-Lautrec, Anquetin, and others of the same group, and they held an exhibition of their works in 1891, when they were both students at Julian's, which attracted a good deal of attention. In 1893 he first exhibited at the Salon, when he showed two pictures, *L'Homme qui sort* (a portrait of Conder) and *A Young Peasant Girl*.



"AN INTERIOR"

BY WILLIAM ROTHENSTEIN
(In the collection of E. J. Hesslem, Esq., New York)



"CARRYING THE LAW." FROM THE OIL
PAINTING BY WILLIAM ROTHENSTEIN.



"READING THE BOOK OF ESTHER"

(In the possession of C. L. Rothenstein, Esq.)

BY WILLIAM ROTHENSTEIN

At the same time he sent over to England his picture, *Girl in an 1830 Bonnet*, which was shown at the New English Art Club, where he still continues to exhibit.

In Paris Rothenstein produced a number of drawings of distinguished French artists and authors; these attracted considerable attention, and gained him immediate reputation, which happily suggested those series of English lithographic portrait-drawings which have now acquired a national, and in some cases historic, importance.

During the year 1894 he painted his virile portrait group of Furse, Steer, "Max," Sickert, and MacColl, a work showing a keen grasp of individual character and an instinctive sense of composition. In the following year he exhibited four pictures at the New English, *Porphyria*, *Souvenir of Seville*, *The Red Skirt*, *Portrait of R. B. Cunninghame Graham*, and at the Society of Portrait Painters, of which he was once a member, he showed his own portrait. His por-

trait of Albert Toft, *The Sculptor*, was exhibited at this Society's show in 1896, and it has since found a place in the Bremen Permanent Collection. The picture shows the most delicate art in a representation of a subject of every-day occurrence. It is simple, natural, and satisfying.

To the following year (1897) belong *Vézelay Cathedral* (Baring Collection) and *The Cheap Jack* (Staats Forbes Collection), both of which were exhibited at the New English. That year also witnessed the production of the twenty-four "English Portraits," which include Hardy, Shaw, Bridges, Henry James, Sargent, and besides these he drew portraits of Swinburne, Leslie Stephen, John Morley, Zangwill, Alfred Russel Wallace, Wells, W. H. Hudson, and many others. The "English Portraits" were afterwards followed by twelve "Manchester Portraits," the "Liber Juniors," and the "French Set." His portrait of *A Young Man* (Augustus John), now in the Walker Art Gallery, Liverpool, and his portrait of

Mr. William Rothenstein's Paintings

himself, which has found a home in the Metropolitan Museum, New York, were painted in 1898.

In 1899 was painted *The Doll's House*, which was awarded a medal in Paris. This fine picture owed its inspiration to the emotion aroused by the contemplation of a striking physical phenomenon. The remarkably romantic effect of light and shade is the essence of the picture. The figures add to its mystery, as also they supply a subtly dramatic note; but their introduction was primarily to provide a point of concentration.

From *The Doll's House* of 1899 to the *Carrying the Law* of 1907, is a period of remarkable artistic and intellectual development. The poetry of the former picture was poetry inspired by a unique moment when in the gathering gloom the simple interior had become full of mysterious and beautiful shadows. In the latter picture, the emotion excited by the physical aspect of the scene is dominated by an emotion engendered by deeper and more elemental forces. This picture shows the artist's unfailing instinct for discovering and expressing the essential qualities of his subject, the fundamental forces which give it being, wherein its whole meaning lies.

The series of Jewish paintings which started in 1904 with *The Talmud School*, afforded Rothenstein ample scope for the expression of the poetry of human life and human endeavour, which always appealed so strongly to him. *A Corner of the Talmud School* in the Oldham Art Gallery, and *At the Spitalfields Synagogue*, in the Dublin Gallery of Modern Art, were also painted in 1904. The remarkable picture, *Aliens at Prayer*, now in the National Gallery at Melbourne, was produced in the following year.

In 1906 was painted Rothenstein's great dramatic picture, *Jews Mourning in the Synagogue*, now happily

to be seen in the Tate Gallery. This work, which was reproduced in *THE STUDIO* for April, 1907, is one of the most complete pictures of modern times. The emotion inspired by the physical aspects of the scene is as intense as that aroused by its intellectual qualities. It is painted with great power and simplicity, and considered simply as a painting of character it is admirable. It is a great achievement, and great not so much because of its masterly technical qualities as because of its intense sincerity, of its insight into the elements which constitute its subject.

The portraits painted during these years unfortunately cannot, owing to lack of space, be treated of in detail. They include the portrait of *Dr. Furnivall*, in Trinity Hall, Cambridge; *Herr and Frau von Kekulé*, *R. Salaman*, *Francis Darwin*, in the Laboratory, Cambridge; *Dr. Walker*, in

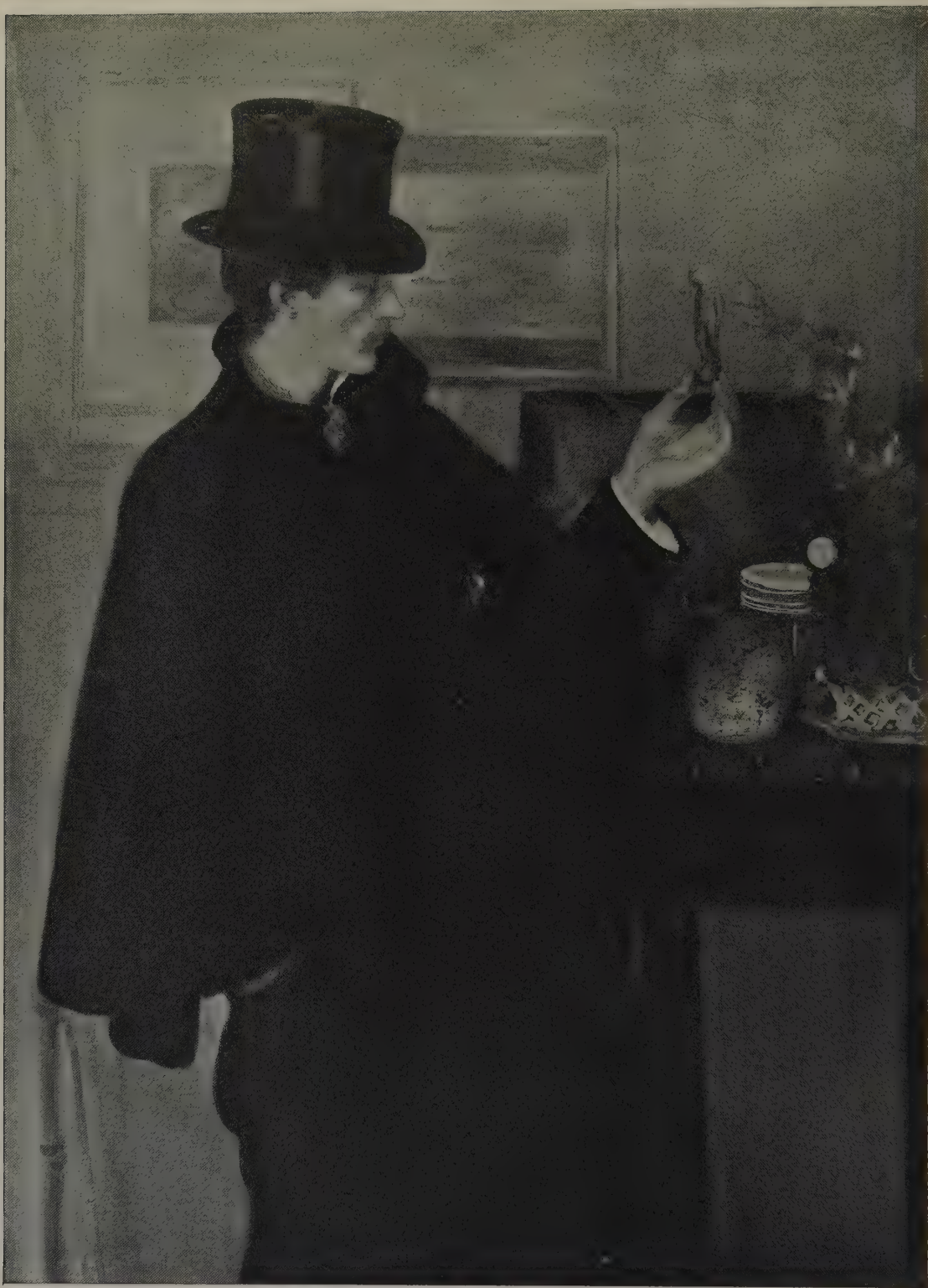


"L'ABBAYE DE ST. SEINE"

BY WILLIAM ROTHENSTEIN

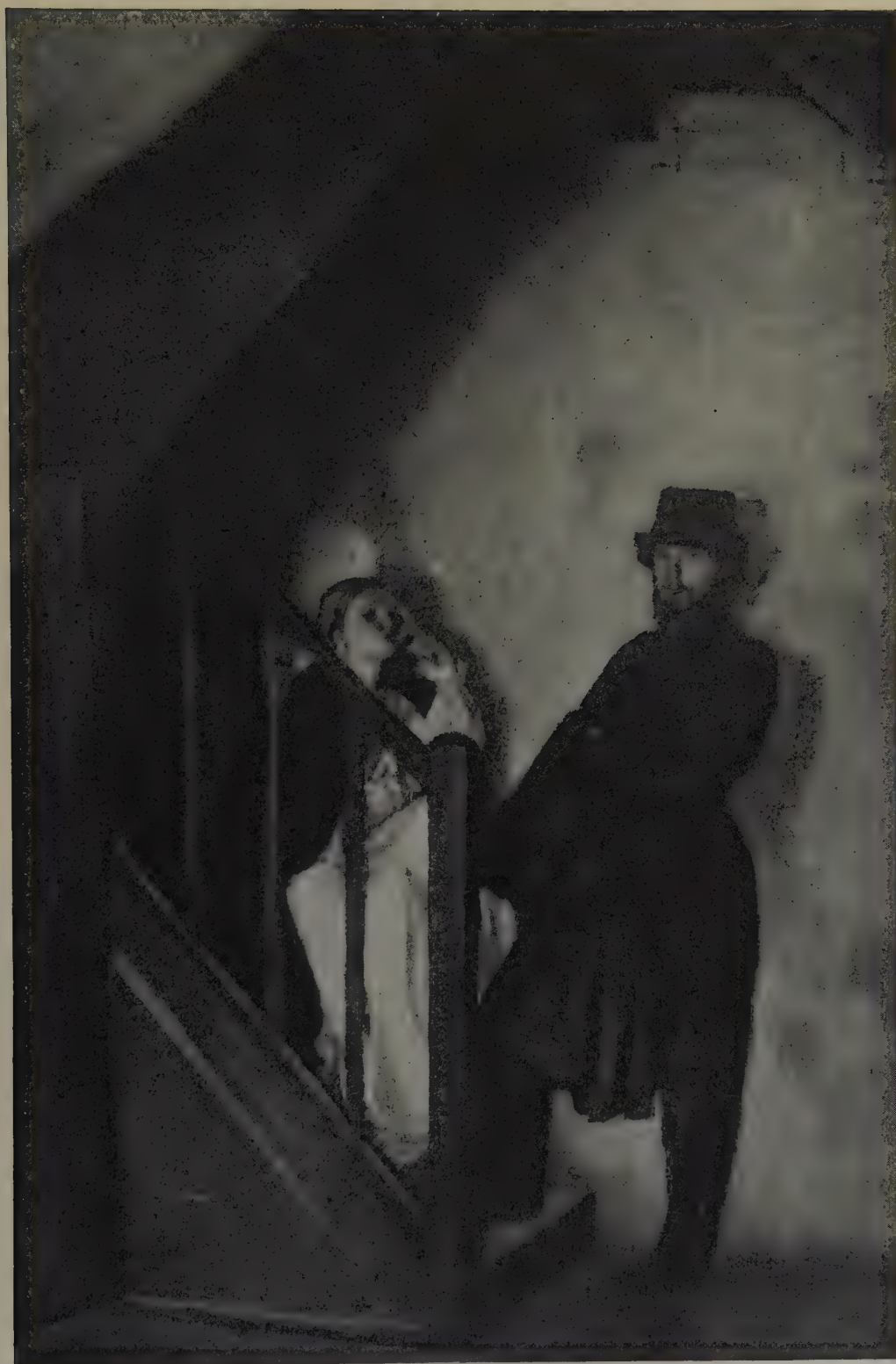


"THE OLD FOUNTAIN, ABBAYE DE
ST. SEINE." BY WILLIAM ROTHENSTEIN



THE SCULPTOR" (ALBERT TOFT)
BY WILLIAM ROTHENSTEIN

In the Kunsthalle, Bremen)



*(In the possession of
C. L. Rothenstein, Esq.)*

"THE DOLL'S HOUSE."
BY WILLIAM ROTHENSTEIN

The Alexander Young Collection

St. Paul's School, Bernhard Berenson (1907); *Prof. Marshall*, in St. John's College, Cambridge; *The Rt. Hon. Chas. Booth and Mrs. Booth* (1908), and *Sir Harold Deane*, in the India Office (1909).

Rothenstein has also made good use of pastel. His portraits in this medium show again his sense of the fittingness of his medium. He has proper understanding of its limitations, and does not strain it to an imitation of the aims of other mediums.

It has here been possible to deal with only a few of Rothenstein's pictures, but happily there is during the present month a convenient opportunity of seeing a collection of his best work at his exhibition at the Goupil Gallery. William Rothenstein has based all his work, both landscape and portrait and figure composition, on a definite sense of mass and proportion, the most important things to his mind in the building up of a work of art of any kind. His pictures of buildings, of which he has done many, are designed with the sense of weight and spacing which exists in all sound work, and no work of his has ever been conceived without this instinct for the balance and harmony of masses. It is for this reason that in his landscapes he has dealt rather with churches, cliffs, and rocks, for he has been less tempted by the charms of passing effects. Nevertheless he

has an unbounded admiration for the work of his friend Wilson Steer, full as it is of a rare radiance and strength, as well as for the genius of A. E. John and the work of A. McEvoy; and in sculpture he is greatly moved by the work of Epstein and of Harvard Thomas, and by the carving of A. E. Gill.

The importance of such work as William Rothenstein's cannot yet be justly estimated, but it is not too much to say that its sincerity, its soundness, its simplicity and its sanity, will have, in the long run, the desired effect of stemming the rush of modern art to by-ways of decadence, and of leading it back to the paths of sanity and high aim.
J. B. M.

THE LAST OF THE ALEXANDER YOUNG COLLECTION.

ON several occasions we have referred to and reproduced in these pages the pictures belonging to the late Mr. Alexander Young, and in Volumes xxxix. and xl. the collection was fully discussed and illustrated in a series of articles. Our readers will, therefore, be interested to learn that on Thursday, June 30, and Friday, July 1, and again on Monday, July 4, the remaining works from this famous collection are to be sold



"A SHEPHERD AND HIS FLOCK"

BY ANTON MAUVE



*(By permission of Messrs. Thos. Agnew & Sons
and Messrs. Wallis & Son.)*

"SOLEIL COUCHANT." FROM THE
OIL PAINTING BY J. B. C. COROT.

The Alexander Young Collection



"THE WEED CUTTER"

BY J. B. C. COROT

by public auction at Messrs. Christies' rooms in London. This will be, without doubt, one of the most important sales of modern works held during recent years, and it is attracting considerable attention both in England and elsewhere.

The occasion is particularly noteworthy because, with the dispersal of these works, we shall have seen the last of those interesting and select private collections, consisting mainly of Barbizon and Modern Dutch pictures, brought together by eminent professional and business men, who possessed a keen artistic sense and unerring judgment. The pictures of the late Mr. Staats Forbes and Sir John Day are distributed in all directions, while those of the late M. Thomy-Thierry and M. Chauchard of Paris have found a home in the Louvre. It is very doubtful if any other private individual will find it possible in the future to acquire such collections as these, for apart from the great increase during the last few years in the value of the works of the two famous schools, many of the finest examples have now been added to public galleries, and can never again come into the market. It is true that in Holland several

of the younger connoisseurs are endeavouring to form collections of the works of the great leaders of their modern native school, but they will find it almost impossible to rival the superb collections mentioned above.

In view of the peculiar importance which attaches to the forthcoming sale it is interesting to recall the chief features of the collection which Mr. Alexander Young brought together with such success. Dealing with the Barbizon pictures first, it is to be noted that it contained over sixty examples of Corot's beautiful art, most of them of the very finest quality. They numbered among them the two versions of *The Bent Tree* (one now in the National Gallery in London, included in the Salting Bequest, and the other in the Melbourne Gallery), *Le Lac, Evening*, *La Prairie*, *Mantes la Jolie*, and *Les Baigneuses*, works which display all the characteristics of the master, full of poetic sentiment and delightful colour harmonies.

Daubigny was equally well represented, for the works of this artist appeared to have a peculiar attraction for Mr. Young, and he acquired some of the finest examples of the painter's art in its

The Alexander Young Collection

various phases. Most of them were executed during his best period, between 1860 and 1874, and display his remarkable breadth and freedom of execution, and fine feeling for tone values. The most important was *The Willow Tree*, while *Les Bords de la Cure*, Morvan, will be remembered as having won the Gold Medal at Paris in 1900. Another fine example was *The Drinking Place*, which was reproduced in colour in these pages, as was a noble canvas *Forêt de Fontainebleau*, dignified in conception, and rendered with strength and lofty simplicity by Théodore Rousseau.

Diaz, the friend and pupil of Rousseau, was admirably represented, both by his figure work and his imposing landscapes, the *Fête Champêtre* being a particularly fine example of the former branch of his art, and rivalling in jewel-like quality the productions of Monticelli. Other splendid canvases by him were *L'Orage* and *The Pool in the Wood*.

One of the most important works in the collection was the *Solitude* by Jean François Millet, a

large and imposing landscape, which is now in the Wilstach Gallery in Philadelphia. It was exhibited at the Guildhall, London, in 1898. Of the figure pictures by Millet *The Good Samaritan* was the most representative, while two superb chalk studies, *The Shepherd* and *The Track of the Wolf*, express all the pathos and tragedy of rustic life with that simplicity and dignity which characterise the artist's work.

The two animal painters of the group, Troyon and Jacque, were to be seen to great advantage in the collection, and *The Old Shepherd*, by the latter, is undoubtedly one of his finest works. Of the typical examples of Troyon's cattle pictures we may mention *La Charrette de Foin*, *Vaches au Pâturage* and *Cattle Resting*, while an impressive and dramatic work, *Shepherd collecting his Flock*, is different in feeling and treatment to the artist's usual productions. The other member of the famous group, Jules Dupré, was also well represented.

Of the modern Dutch painters the work of



"CATTLE IN A MEADOW"



LANDSCAPE. FROM THE OIL
PAINTING BY C. F. DAUBIGNY.

(By permission of Messrs. Thos. Agnew & Sons
and Messrs. Wallis & Son.)

The Alexander Young Collection



"ROUTE DE LA FERME"

BY J. B. C. COROT

Anton Mauve recalls perhaps most distinctly the men of Fontainebleau, and the collection contained many fine examples of his fascinating art, *Milking Time*, *In the Shade of the Trees*, *The Old Shepherd*, and *The Wet Road* being amongst the most important. James Maris was also admirably represented by his *Barges*, *Early Morning* and *Showery Weather*, while his brother William had several works in the collection, which, however, contained no example by the poet-painter, Matthew Maris. The veteran artist, Josef Israels, was represented by such well-known pictures as *The Shipwrecked Mariner*, *The Cottage Madonna*, and other works. Of the lesser-known Dutchmen, Bosboom, Mesdag, De Bock, Artz, Neuhuys, and Weissenbruch were all to be seen in the collection, which also contained examples by Georges Michel, Decamps, Monticelli, Van Marcke, Jules Breton, Boudin, Lépine, Harpignies, L'Hermitte, F. Ziem, and other French painters.

Not the least interesting feature of the collection was the splendid series of water-colours, mostly of the Dutch School, which included drawings by Mauve, De Bock, Fritz Thoenen, Weissenbruch, and some beautiful examples by the Frenchman, Harpignies.

We are indebted to Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son for permission to reproduce some of the works which will appear in the forthcoming sale. Judging by the fine quality of the pictures which are to be sold, it is anticipated that some will fetch very high prices. Those who follow the records of the sale-rooms need hardly be reminded of the astounding figures reached in the Yerkes sale, recently held in New York, when Corot's *Fisherman* realized £16,100; the same artist's *Morning*, £10,420; Troyon's *Going to Market*, £12,100; Millet's *Pig Killers*, £8,820; and Diaz's *Gathering Faggots*, £6,020.

The first exhibition of the Society of Graver-Printers in Colour was, as stated in the article on the Society last month, to have opened on May 20, at Messrs. Manzi, Joyant & Co.'s Galleries, Bedford Street, but owing to the death of King Edward the date was altered to June 16.

With reference to the notice and illustrations of Sir George Frampton's house in our April number, it should be mentioned that Mr. E. Guy Dawber was responsible for all the designs, excepting only those of the mantelpieces.

Lady Alma-Tadema's Pictures



"VENICE, MOONLIGHT" (SKETCH) (See preceding article)

BY F. ZIEM

LADY ALMA-TADEMA'S PICTURES. BY MARION HEPWORTH DIXON

It must have been close on twenty years ago in criticising the work of Marie Bashkirtseff that Mr. George Moore startled the newspaper public by asserting that "woman had contributed nothing original to the Fine Arts." Much water has flowed under the bridges since then. Yet startling as is the novelists' dictum, it is conceivable that a brief might be held for his views. For I take it that in complaining of the lack of originality in women, the author of "Esther Waters" meant to imply that the sex had contributed nothing exclusively feminine to the artistic output of the world. And *pace* the femininists, it is undeniably true that as an artist the female aspirant has hitherto chosen to masquerade in male attire. Take the case of Mme. de Staël and George Eliot. As far as their works go, might not either of these exalted ladies have been born a man and without the alteration of a comma in their writing? And as it is in literature, so it is in painting. Rosa Bonheur and Lady Butler are both exponents of themes exclusively masculine. Miss Kemp-Welch is in the same case. A wholly modern example, that of Mrs. Laura Knight, as seen in her exhibit in the present Royal Academy Exhibition, again emphasises the argument. For amazingly clever as is Mrs. Knight's big *plein-air* effort of boys bathing, and full as it is of grip and understanding, it is impossible to study the canvas for long without coming to the conclusion that

Mr. Tuke could have tackled the subject with equal dexterity and acumen.

This long preamble is necessary to bring us to a just appreciation of the special niche held by the subject of this article, Lady Alma-Tadema. For if any art ever breathed an exclusively feminine spirit it assuredly issues from the emanations of this delicate and supremely gifted lady. To approach her, indeed, we must needs shake off the dust of a turbulent, mechanically controlled modern world.

The artist dwells apart and

in so cool and sequestered an interior, that we seemed to catch our breaths on entering into at once so radiant and fragrant an atmosphere. For it is always summer that we find imprisoned within Lady Tadema's four walls. With pain, with distress, she has neither part nor lot. In her hands the fairest of young mothers clasp the chubbiest of babies to their breasts. The tenderest of maidens sigh at their mullioned casements (though be sure their lovers are not far distant), and the most demure of tiny ladies lift their brocaded skirts as they trip to the music of viol and virginals.

Not that superlatives in any way express or explain an art so dignified, so chastened, so simple as is that of Lady Alma-Tadema's. For with all the tender sensibility, the almost ecstatic abandon with which she depicts child life, there is a curious restraint in her methods which comes of long schooling. A student to the end of her too short life, the painter's love and reverence of nature seems to make her handle her pigments as a nun might count her rosary. Thus a piece of boggled work was anathema to her. If things went wrong the artist (like Mr. Francis James, who at times makes fierce bonfires of his water-colours) would simply take a fresh canvas and begin her labours again from the very beginning.

Such methods hardly tend to a large output. The only cause for wonder is that the painter accomplished as much as she did in a life which, some years before the close, was broken and distracted by illness. Yet it was towards the close and in the midst of protracted suffering that the artist's genius shone the brightest. A wonderful

Lady Alma-Tadema's Pictures

fulness and richness, an extraordinary sense of the sumptuous colour of life, seemed to come to the tender lady who was about to quit it. That exquisite little picture called *The Dance*, with the slim pink-robed lady bowing to her cavalier as she waves aloft a scarlet feather, might in its pure joyousness have emanated from Watteau. Not that Lady Alma-Tadema was at any time influenced by the French school. Married when little more than a girl to a famous painter of Dutch birth, it was perhaps natural that she should have turned to the Low Countries for her inspiration. Yet her manual dexterity was clearly learnt at home. It was in the Regent's Park, at Townsend House, under the loving eye of a master famed for his draughtsmanship, that the beginner first found her

feet and began to paint her two little step-daughters, Laurence and Anna. These ladies figure in so many of Lady Alma-Tadema's initial attempts that the mention of their identity is perhaps a pardonable indiscretion. In *Grannie's Needle*, however, we detect a fresh model, and one who seems to have proved so satisfactory that she appears to have posed for the quaint little lady in the work called, *Put in the Corner*, and other themes. Another comparatively early composition is that entitled *Grace*, where a Dutch mother and child, the former bending over a table spread with white napery and silver, calls down a blessing on the mid-day meal.

These tentative works are by no means without their interest to the student. In them we see

a beginner's anxious endeavours to gain command of her tools. The pattern of the picture is carefully considered. The drawing is minute and painstaking. But the handling, a fault found in nearly all conscientious young students, is seen to be tight and formal. But little by little, we perceive the real artist emerging from her novitiate. The small moonlight sketch of the old Coliseum in Regent's Park has already a hint of the breadth to come in her later painting.

In the recent exhibition at the Fine Art Society's Rooms in New Bond Street few things were more interesting to Lady Tadema's admirers than the sketches there seen for the first time. Almost exclusively painted in oil, they not only showed the artist at work grappling with things at first hand, and face to face with nature, but marked, in a significant way, the progress in each succeeding essay. The lady's life,



"THE NEW BOOK"

BY LAURA T. ALMA-TADEMA

(By permission of Messrs. Tooth, owners of the Copyright)

Lady Alma-Tadema's Pictures

in truth, may be called a long studentship. *The White Cloud*, *Hampstead in the Snow*, *Washing Day at Mentone*, *A Summer Meadow*, *Where France meets Italy*, *Scotch Rain*, and *The Bonfire*, all testify to gradually attained powers, to mastery over the painter's insuperable difficulties.

Of the more subtle qualities of the artist's work, the purity of her colour, the spontaneity of her conceptions, and the exquisite, yet indescribable, sense of mystery suggested by her interiors, all the later work bears evidence. *Bright be thy Noon*, a picture kindly lent for illustration in THE STUDIO, is thus a characteristic one. In sumptuous seventeenth-century surroundings, a dainty mother, catching her child in a fine rapture in her arms, holds it aloft as she mentally envisages its happy future. *Love's Beginning*, a picture bought by the German Emperor, depicts an essentially different kind of love, and an altogether different dream. A youth, grown to man's estate, is here delineated gazing at a fair seamstress, who, arrested by the ardour and entreaty of his bearing, momentarily suspends her work as she trembles in a sweet confusion. *The New Book*, on the other hand, is a simple study in light and atmosphere; for the single figure of the lady bending over her tome is happily silhouetted against an open casement. The subject somewhat laconically called *A Looking out o' Window* illustrates an analogous theme, but one always attractive to the artist. *Early Discipline*, again, is a subject fraught with infinite charm, for who, except Lady Alma-Tadema, could do justice to this coy, wayward, irresistible mood of childhood? It is with the same joy in delineating joyousness that the artist set about such pictorial problems as she gave herself in the essays, *Soon Ready*, *Battledore and Shuttlecock*, *Airs and Graces*, *Hobgoblin Stories*, and *Peace Making*. *Airs and Graces* illustrates her peculiar gift—the gift of being able to portray arrested action. There are many other

notable canvases to which I should like to call attention did space permit, such as *The Bird Cage*, *Love at the Mirror*, *The First Born*, *The Poet's Flower*, *Queen Katherine*, and the sombre canvas (the only one I remember painted by Lady Alma-Tadema) called *The Pain of Parting*.

It will naturally be surmised that work so rare in quality and the product of an English lady has found a place in our National Gallery of British Art, but such is not only not the case but can hardly be so now, for the greater part of it has either passed over the water to the United States or to Germany, where it has met with a greater appreciation than in the country of her birth. What is owned here is thought too highly of by its possessors to be lightly parted with.



"A LOOKING OUT O' WINDOW"

BY LAURA T. ALMA-TADEMA

(Owned by G. W. Fowler, Esq.—Messrs. Tooth's Copyright)



*(Owned by Vernon Watney, Esq.—
Messrs. Tooth's Copyright)*

"BRIGHT BE THY NOON"
BY LAURA T. ALMA-TADEMA



"WELL EMPLOYED"
BY LAURA T. ALMA-TADEMA

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—In the Sixth Annual Report of the National Art Collections Fund, recently issued, numerous interesting acquisitions are recorded, but prominence is, of course, given to the acquisition of Holbein's *Duchess of Milan*, the formal transfer of which to the nation took place on November 9th, the birthday of his late Majesty. As is well known, King Edward took a keen interest in the work of the Fund, of which he was Patron, and gave practical proof of his sympathy with it by inaugurating a Special Reserve Fund to meet sudden emergencies, such as that which confronted the executive when the Holbein was offered to them. Their present Majesties, King George V. and Queen Mary, were also contributors to this fund, and if, as is probable, His Majesty confers on this movement the patronage given to it by his illustrious father

there is good prospect of the aims of its promoters being realised. Every one of our readers, who belong to all nationalities, will, we know, share with us the fervent hope that the pacific influence which the late Sovereign brought to bear on affairs at large will be continued under his successor in the exalted office to which he has been called.

The beautiful drawing of a Tiger's head, by the late J. M. Swan, R.A., which we reproduce as a frontispiece to the present number, thus inaugurating the fiftieth volume of this magazine, will come as an additional reminder to art lovers of the great importance and interest of the collection of studies and sketches of animals, which remains in his studio. These studies are inimitable in their masterly revelation of his extraordinary powers of observation, and their artistic value could scarcely be too highly estimated; so there is matter for sincere congratulation in the announcement that a scheme is on foot to secure a large selection of



'LOVE'S BEGINNING'.

(Purchased by H.I.M. the German Emperor; reproduced by permission of Sir L. Alma-Tadema, O.M., R.A.)

BY LAURA T. ALMA-TADEMA

them for preservation in the national and other public galleries and museums. Already this scheme has received a great deal of influential support, and sums of money have been subscribed by public bodies and prominent collectors to further the object which it has in view. This disposal of Mr. Swan's drawings in places where they will be permanently accessible to the public will serve as an entirely appropriate memorial of an artist who must certainly be counted among our greatest masters.

At a meeting of the Royal Academy, held in the first week of last month, Mr. A. S. Cope and Mr. Napier Henry were elected to full membership, in place of Mr. Swan and Sir William Quiller Orchardson; and Mr. Adrian Stokes was elected to fill the vacancy left in the ranks of the Associates by the promotion of Mr. J. J. Shannon, who has qualified for full membership by depositing his diploma picture, now on view in the first gallery at the Royal Academy. There remain three associates to be elected as soon as Mr. Stanhope Forbes and the two new Academicians have deposited their pictures.

The panel in gesso and mother-of-pearl which we reproduce on this page is an excellent example of this species of work by Mr. Pickford Marriott, who for some years past has been Head Master of the School of Art at Port Elizabeth, in South Africa. The panel now reproduced will recall others which have appeared in our pages during the past few years, both by Mr. Pickford Marriott and more recently by his brother, Mr. Frederick Marriott, whom many of our readers know as Head Master of the Goldsmiths' College School of Art at New Cross.

It has been our regret-

60

ful duty to record in our last two numbers the death of two distinguished painters—one of them no less talented as a sculptor also—and now we have to note a double loss in the ranks of the decorative artists of this country by the death of Mr. Lewis F. Day, well known as a designer, and better, perhaps, as the author of numerous works on decorative art, and of Mr. W. J. Neatby, a gifted artist, whose work as a decorative sculptor, metal-worker, and in various other directions has often figured in these pages.

As an event in the Art world it would be difficult to exaggerate the importance of the exhibition, "Twenty Years of British Art" (1890-1910), at the Whitechapel Art Gallery. But it is extraordinary enough that recent growths in English painting, but tardily recognised in the West End of London, should come into their own here in the shape of full recognition. It is only



"A PRAISING ANGEL." PANEL IN MOTHER-OF-PEARL, GESSO, AND PRECIOUS STONES. BY PICKFORD MARRIOTT



"LES ROSES" TAPESTRY. DESIGNED BY JULES CHÉRET
EXECUTED BY THE GOBELINS MANUFACTORY
(See *Paris Studio-Talk*, p. 62)

the very best that is put before the people of the East End in the name of Art. Not only does the list of exhibitors' names sum up all that is most forcible in contemporary work, but these names are as often as not represented by the very pictures which have been most expressive of their individual influence, as in the case of Mr. William Rothenstein's famous work, *The Doll's House*, a reproduction of which appears in our pages this month, or *The Three Misses Vickers*, one of the earliest commissions Mr. Sargent executed in this country. Many of the artists are represented in an early and a late phase, making possible an appreciation of their development; thus there is Mr. Charles Shannon's early *Mother and Child*, to compare with his later work, *The Lady in a Winged Hat* (a portrait of Mrs. Scott, wife of the Explorer). No one stands the test of such comparisons better than Mr. Shannon, in whose portrait just named we feel a profounder sense of beauty and nobler depth of colour than in his earlier work. This painting belongs to the collection brought together

by Sir Hugh Lane for the Johannesburg Gallery, the nucleus of which is exhibited with the rest of the paintings arranged for exhibition by the Director of the Whitechapel Art Gallery. We cannot withhold the fact, and it is the sincerest compliment to Sir Hugh Lane's selection, that we look upon such pictures as the Shannon portrait and Mr. Wilson Steer's *Corfe Castle* apparently for the last time, with the greatest regret that it should be so.

At the Leicester Gallery the important feature last month has been the exhibition of Mr. Charles Sims' paintings. The technical facility of this painter is extreme; there is a happy fluency about his methods that aids the gay spirit it expresses. But an artist's brush can run away with him. Such a thing is known, but never known to end up well, and, after all, when the hand is insubordinate, whether in failing or in a too riotous ease, mastery is absent, for that is a mental attitude which gives dignity to everything. Everyone watches with interest for the next development in this artist of remarkable powers. At the same Galleries a very interesting *début* in water colours was also made last month, by Mr. Henry Simpson, with scenes of the East.

An exhibition which calls for particular notice was Mr. Glyn W. Philpot's at the Baillie Galleries. Mr. Philpot's art is still a little self-conscious, except in a few sketches where perhaps for a moment he forgets the exhibition public. But his natural genius is winning its way through as something natively strong, and asserting itself in results which in some instances might be placed beside some of the best painting of to-day.

Mr. T. C. Gotch has been exhibiting, lately, children's portraits and child pictures at the New Dudley Galleries. These included *The Child Enthroned*, a work which attracted attention in the Royal Academy some years ago. The qualities of the painter's art, his clear and delicate touch, and love of carefully wrought ornamentation, are well known, and but for an inclination to a somewhat photographic convention in the placement of the head on the paper, some of the smaller sketches were singularly happy.

Another exhibition to be noted was that of the water-colours of Mr. F. A. W. T. Armstrong at the Ryder Gallery; and it is time this painter's oil-paintings were seen together in town. A resi-

dent in the West of England, Mr. Armstrong has been gradually perfecting a very sincere art as a landscape painter; by observation and sympathy he has arrived at a naturalism which is often a refreshing note in the exhibitions to which he sends.

Among successful exhibitions of last month we have also to report Miss Ella du Cane's water-colours at the Fine Art Society; paintings and water-colours by Miss Carlotta Popert, Mrs. Cecil Latter, Miss Graham, Mr. Harold Soames and Miss Hardwicke Lewis at the Baillie Galleries;

further at the New Dudley Galleries water-colours of English by-ways by Mr. G. F. Nicholls, and pencil drawings in Cornwall by Mr. Herbert E. Butler. There was also a mixed exhibition of pictures and craft-work of some interest at the St. George's Gallery, 108, New Bond Street.

PARIS.—M. Gustave Geffroy, the distinguished writer on art and of romances, who is also director of the Manufactory of Gobelins, is endeavouring to revive the old craft by giving the weavers modern subjects for their looms, instead of leaving them to imitate and repeat always the old and defunct styles. From this point of view the recently executed panel after a design by Chéret, which we reproduce on page 61, is completely successful. Jules Chéret, whose beautiful decorative work is famous, has brought all his skill to bear on the production of this cartoon. The two female figures floating upwards through the azure sky are in admirable harmony with the artist's own personal style and at the same time betray their relationship to the art of the eighteenth century, which was, indeed, Chéret's *point de départ*, as may especially be seen in his excellent drawings in sanguine. The little flying Cupids are yet another evidence of the artist's source of inspiration. And now a word about the workmanship — this reflects the greatest credit upon the master-weavers, MM. Gauzy, Decluzenne and Roland. The colours of the draperies are delightfully harmonious, and the border of roses is particularly attractive on account of the beautiful colouring and graceful ornamentation.

Readers of THE STUDIO will doubtless remember M. Prosper d'Epinay as the author of some little pieces of sculpture shown at the Salon des Humoristes last year, some examples of which were reproduced in these pages with my notes on that exhibition. This artist's polychrome statue of Joan of Arc, recently set up in the Cathedral at Reims, is a fine example of his work of a more serious character, and has attracted a great deal of notice from visitors to the sacred fane. The statue is life-size, and executed in silvered bronze, ivory, and Siennese marble, relieved by incrustations of lapis-lazuli. M. d'Epinay,



"JEHANNE D'ARC AU SACRE" (POLYCHROME STATUE IN THE CATHEDRAL OF REIMS) BY PROSPER D'EPINAY
(By permission of M. Henri Abe'l)



SILVER AND SILVER-GILT CHESSMEN ORNAMENTED WITH ENAMEL AND RUBIES BY WILLI WUNDERWALD
(See *Berlin Studio-Talk*, p. 65)

who was born in the Island of Mauritius in 1836, comes of a Breton stock. Many notable achievements stand to his credit, including not a few which are now in the possession of distinguished patrons of art in England.

It was an exceedingly happy idea, that of organising, at the Musée des Arts Décoratifs, an exhibition of Albert Besnard's decorative work, and in particular his cartoons, sketches and drawings. The *ensemble* contained for artists a powerful and noble lesson, and for the plain man a very fine and profound impression of art. So long ago as four years back, M. Besnard had already shown in the Georges Petit Galleries a number of important examples of his work, but that exhibition consisted solely of easel pictures. Now on the present occasion we had an opportunity of penetrating into the inmost soul of the greatest decorative artist of the present-day French School. A portion of the work has been already seen by the public in its finished state. Who does not know the important mural paintings which Besnard has executed for the École de Pharmacie, his ceiling in the Hotel de Ville, his great work at the Sorbonne, his decorations in the Petit Palais, in the Musée des Arts Décoratifs, or in Baron Vita's Villa, and his ceiling in the Théâtre Français? Certain of the sketches and highly finished cartoons reminded one of these works; here we found all Besnard's excellent characteristics, his impeccable draughtsmanship, his rich and warm colouring, and those imaginative qualities which he possesses in the highest degree.

M. Besnard is perhaps the only artist among

our contemporaries, in France at all events, who has attempted with success the painting of religious subjects. His *Jésus et la Samaritaine*, a cartoon for a decorative painting executed in a little church in Staffordshire, is from this point of view a veritable masterpiece. Another work from M. Besnard's brush of the same *genre*, so fine and noble in conception that it seems to have been inspired by the great Fra Angelico, is the decorative painting in the Chapel of the Cazin-Perrochaud Home, at Berck—a little seaside town to which delicate children are sent, and where the painter was obliged to reside for some time with one of his children. It was at this time that he painted these twelve panels which reveal such great nobility of soul, such pure idealism. The large cartoons for this work figured in the Exhibition in the



CHRYSOPRASE BOWL WITH SILVER MOUNT OVER GROUND OF GREEN TRANSPARENT ENAMEL

BY PROF. ERNST RIEGEL
(See *Berlin Studio-Talk*)



GOBLET IN OLD SILVER REPOUSSÉ
BY PROF. ERNST RIEGEL

Musée des Arts Décoratifs, and although they lack the magic colour of Besnard's finished work, they do not appear any the less finished or complete. One saw at the same time the *Sacré-Cœur*, a cartoon for a decoration in the same chapel, and some water-colour sketches for the Stations of the Cross, which were of equal importance.

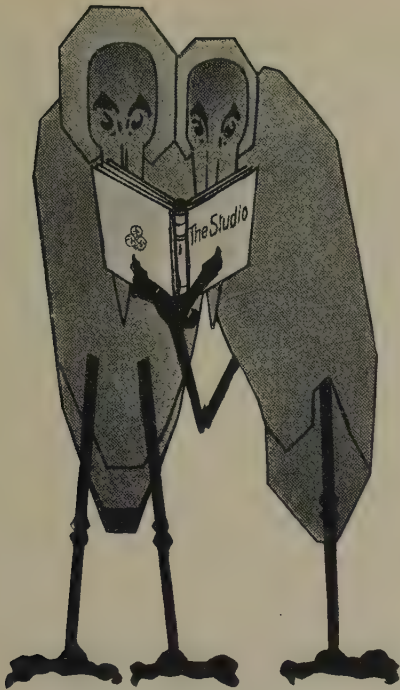
I must mention a very important exhibition of work by an Englishwoman, Madame Romaine Brooks, in the Durand-Ruel Galleries. This talented lady shows in her work the influence of Whistler and of Manet. She has decided taste for sweet and tender harmonies, which give her palette great subtlety. All her painting is delicate and refined, and her portraits, such, for instance, as the *Femme à la Toque noire* or the *Jaquette rouge*, are decidedly works of the first rank.

The painter Eugène Chigot lately gathered together in the Dewambez Galleries a certain number of his recent landscapes. Chigot, whose works we have seen at the Salon d'Automne, at the Artistes Français, and in various smaller

exhibitions, is a landscapist who deserves, in my opinion, a very prominent place in the evolution of French painting. He is a native of Valenciennes, that home of painters, and coming therefore from Flanders, is no colourist. He has, nevertheless, a very deep comprehension of nature, and one feels that he loves sincerely and ardently the charming landscapes, the profusion of flowers, the gardens in spring-time, and those mysterious pools overgrown with flowers that figure in his pictures. Chigot is furthermore a past master of the art of painting water, and since Thaulow I have come across no one who renders so well as he does its charm and transparency. The artist does not specialise in any one direction; he grouped his landscapes in two or three series, giving them such names as *Fleurs*, *Forêts*, *Châteaux*, and they are all alike in being large and sincere visions of nature. H. F.



COCOA-NUT CUP WITH SILVER AND GILT
MOUNTS, STUDDED WITH TOPAZES
BY PROF. ERNST RIEGEL



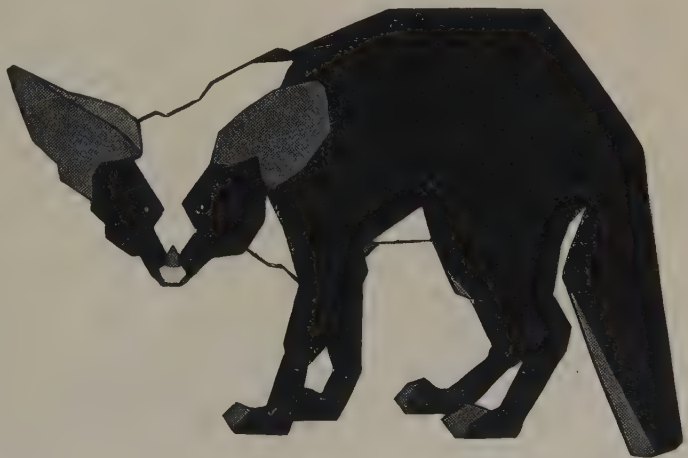
"TWO MARABOUS" (DRAWING)
BY MARGARETE RABES

BERLIN.—The chessmen of Willi Wunderwald and the three articles by Prof. Ernst Riegel of Darmstadt, of which illustrations accompany these notes, figured among other interesting examples of modern German metal work at an exhibition held not long ago at the Königliche Kunstgewerbe Museum. This display afforded convincing evidence of the substantial progress which our craftsmen have achieved in this domain. Especially welcome were the signs it gave of the increasing co-operation of the architect and artist with the craftsman and the larger share of appreciation which now falls to the lot of the individual worker. Commercial products are finding less and less favour with the public, while good handiwork and personal utterance are preferred to machine-wrought perfection and the frigidity of classical styles. But as these craftsmen are wise enough to base their knowledge on tradition, we are often able to admire a happy compromise between the old and the new tendencies. There were a good many exhibits in the exhibition referred to which failed to give satisfaction through excessive elaborateness

of style and over-decoration that recalled degenerate Gothic or Barock inventions, but on the whole the principle of constructiveness and simplicity was triumphant. Ornamentation and decoration were by no means absent. On the contrary, they were conspicuous in the contributions of some prominent workers, but more in response to architectural considerations, their aim being beauty rather than display.

The chessmen of Willi Wunderwald, a Düsseldorf painter, embody a particularly happy solution of the problem of combining solidity and comfort with beauty in such articles. If we compare this modern work with the old style of figure, the superiority of present-day craftwork becomes evident. In the past the pieces were either so complicated that their touch was disagreeable, or they were like figures cut out of cork. Wunderwald has for the first time made the rules of the game determine the construction of the base of each piece. For his king and queen this is circular, as they can move in all directions. The base of the bishop accentuates the diagonal line, and that of the knight its varying movements; the castle is mounted on a square, and the pawn who moves straight, but takes in the diagonal line, is on a trapezium. The compactness and massiveness of the early middle-age style correspond perfectly with the character of the game. The figures are executed in silver or silver-gilt, and they are ornamented with opal-enamel and rubies.

Professor Riegel's metal work betrays not only the sterling training of the technician, but also the imaginative faculty of the real artist. Reminiscences of classical styles prove that he has made



"FOX" (DRAWING)

BY MARGARETE RABES

himself well acquainted with the treasures of the past, but his personal inventiveness is so rich and his study of nature so thorough that he impresses the stamp of individuality on all he does. His discipline in the goldsmiths' craft has taught him the sense for delicate shapes and the love for decorations with precious stones and enamels. Like a real Renaissance master he combines the functions of sculptor and painter, and knows how to operate gracefully with the human figure.

Margarete Rabes has a special fondness for drawing animals, and some of her studies reveal a decidedly humorous bent, as for instance that of two Marabous conning *THE STUDIO* (p. 65). In many of her drawings she makes use of the air-brush to produce gradations of tone.

Hans Joachim Pagels of Lübeck, a pupil of Professors Brausewetter and Breuer in the Berlin Royal Academy, has for some years past attracted much attention as a sculptor. His bust of the hunchbacked painter Dippe was acquired by the National Gallery. He has not only distinguished himself in different portrait-busts as a character-reader of quite unusual power, but some of his monumental creations are also striking. The influence of the antique, which he came in touch with during a considerable stay in Italy, is apparent in the strong group of *Wrestlers*, and Meunier's is traceable in his *Labourer's Mother* and *The Miner's Widow*. The artistic personality of the young sculptor is so vivid and impressionable, that a certain degree of adaptation is only natural, but at the same time his personal endowments are such that he bids fair to develop into one of our best sculptors. His great gift is a rapidly grasping eye and a rare memory. Nature is always made the basis of his work, but when at work the sight of the model is almost a disturbance. These qualities seem to fit him particularly for portrait-sculpture. His heads of interesting men and children are wonderful transcripts. He has also a sense for humour, which at times approaches

the grotesque, and a particular understanding for the awakening individuality in the child.

In the Salon Schulte a number of various landscape painters received us with an orchestra that intonated with gentlest touches, and gradually rose to passionate music. Soft voices came from Wilhelm Steinhausen, whom the May blossoms in the meadows, the evening glow on the pond, and the rain-cloud over the hill-top inspire with heart-felt elegies. Wynford Dewhurst, the English impressionist, also tunes his gamut delicately, but the doctrines of pointillism and pleinairism are apt somewhat to confuse his mind. The notes gained in steadiness when we studied the pictures of Richard von Poschinger. He is capable of displaying energy when the character of his subjects requires it, and then resembles Dutch masters, and he can



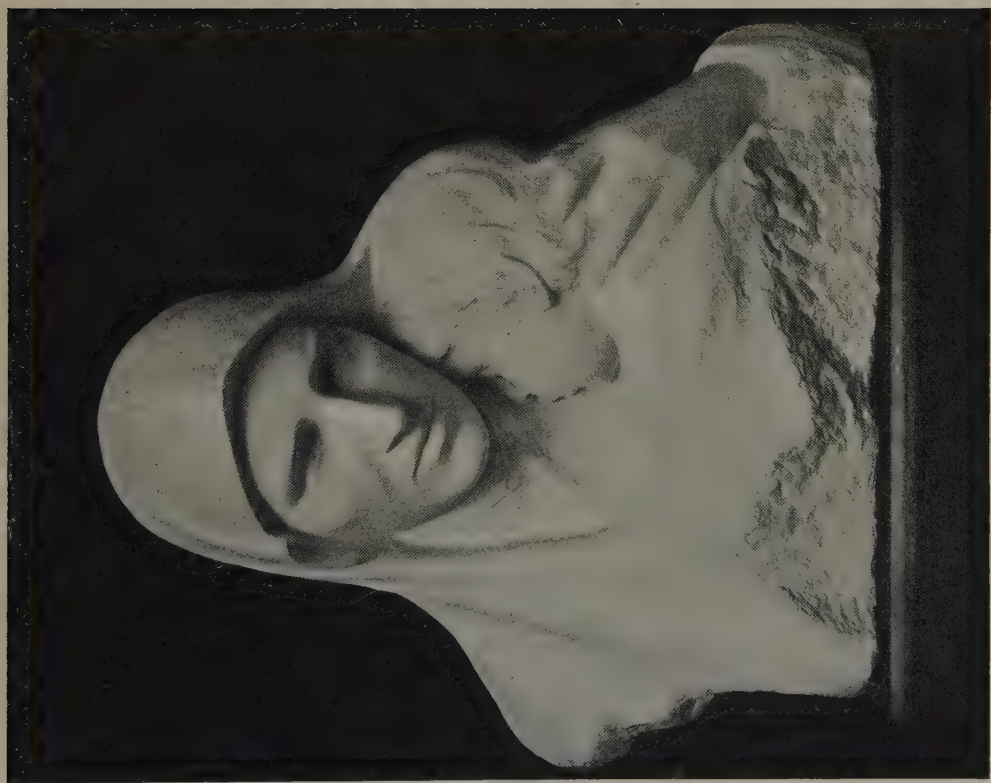
"THE BOY JESUS"

BY HANS JOACHIM PAGELS



BY H. J. PAGELS

BUST OF THE PAINTER, ERNST GAETHGEN



BY HANS JOACHIM PAGELS

"THE MINER'S WIDOW"



GARDEN NEAR BREMEN

DESIGNED BY FR. GILDEMEISTER

be gentle, and then betrays the spell of English influences. Music of the strongest sort came from Otto Reiniger, who is carried off into somewhat plentiful sketch-work by his impetuous temperament. But he has a master's grasp over massy clods and gurgling rivers, he loves the excited moods of nature, the threatenings of the thunderstorm and the gloomy hour. The posthumous collection of Philipp Klein of Munich did not suggest new opinions on this gifted realist, whose inspirations were drawn from the intimacies of studio life and from *mondain* experiences.

J. J.

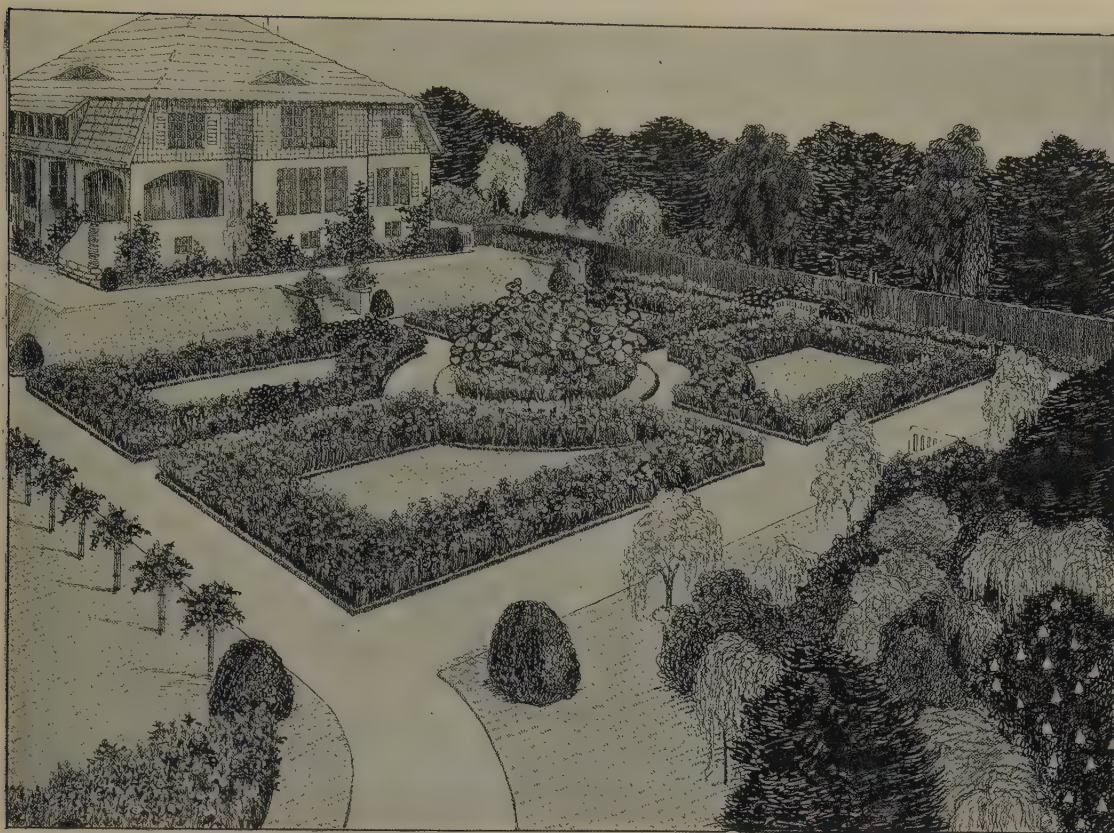
BREMEN.—I have already had occasion to draw attention in these pages to the movement that has been going on in Germany among artists and architects who, discontented with the irrational, purposeless system of landscape gardening which for several decades has been in vogue in Germany and has gone on degenerating, have demanded that instead of an orderless naturalism, considerations of practical utility should govern the planning of the garden—that it should, in fact, be designed as part of an architectonic scheme. In spite of the acrimonious resistance of the professional landscape gardeners, these reformers

have, on the theoretical side of the question at all events, won all along the line; but it cannot be denied that so far as actual practice is concerned we have not yet got much beyond the example set by such men as Olbrich, Behrens, Läger, and a few others.

The reproach made against the landscape garden, that it is lacking in expression, empty, and poor in floral beauty, is not without justification, but it is a reproach that holds good even more in the case of some of our new gardens designed on architectural lines. Indeed, there seems to be an increasing number of cases in which the bad taste associated with an unbridled imitation of nature has been replaced by an equally objectionable accumulation of masonry and espalier walls in



COTTAGE GARDEN AT BLANKENHAIN, THURINGIA. DESIGNED BY FR. GILDEMEISTER



COTTAGE GARDEN AT BLANKENHAIN, THURINGIA

DESIGNED BY FR. GILDEMEISTER

“architectural” gardens in which plants form quite an inconspicuous feature, there being in fact scarcely any accommodation for them, though their cultivation ought to be the principal consideration in every garden. It is exactly in this most important aspect of garden planning that the incompetence of the architect-designer was bound to show itself; in the majority of cases, he has a merely superficial knowledge of the peculiarities and habits of plants; of the wealth and variety of plant life at his disposal he has little idea, and in this respect he cannot expect reliable guidance from the gardeners entrusted with the execution of his orders, who regard him as an intruder in what they consider their own legitimate domain. And between the domestic architects and those garden-architects who have received a scientific training for their work and also possess the artistic instinct, there is still wanting that mutual trust which is essential to ensure harmonious co-operation.

Fr. Gildemeister, of Bremen, is one of the few garden-architects in Germany whose achievements in this domain justify one in looking to them to materially influence the further development of a

new German garden-art. In the gardens he has designed, he has followed the traditions of the old German house and cottage garden, and among the celebrated gardens of Bremen, and the numerous gardens of the country mansions in its vicinity, many a one may have served him as a model for his own creations, and impressed him with the advantages of a clear and systematically articulated scheme, and the beauty of harmony. With a thorough training as a horticulturist, he unites a shrewd sense of the requirements of the present age and modern conditions of existence. Uninfluenced by the dogmas of the landscape school, he is guided in his work only by his own sure sense of proportion and co-ordination in the planning of a site, and by regard for the peculiar conditions with which he is confronted in any particular undertaking. And above all things he gives to flowering plants that place which is theirs of right in the garden, and possessing as he does an extensive knowledge of the floral world, as well as a developed taste for colour which enables him to realise the beautiful effects to be obtained from colour schemes yielding pleasant contrasts and to avoid discordant juxtapositions, his gardens present



GARDEN AT BREMEN

DESIGNED BY FR. GILDEMEISTER

a brilliant display with their wealth of floral beauty, only a faint idea of which can, of course, be obtained from black-and-white illustrations.

In the case of the garden at Blankenhain, however, the two illustrations do indeed convey some notion of the abundant provision of flowering plants which has here been made. Grassy slopes surround the house and enclose the cellar basement, and as the ornamental gardens are at a lower elevation, they are overlooked from the house. Surrounding these gardens is a screen of beeches and other leafy trees, and climbing roses of divers hues grow and thrive on the sunny side of the house itself. The circular bed in the middle is planted with tall sunflowers and dahlias, and this is encircled by four other beds radiant with a gorgeous display of floral decoration. In the lower left-hand corner of the large illustration on p. 69, a bed of pink bush roses breaks the rounded contour of the sward. Rhododendrons of a brilliant red flank the garden seats, painted white, as also the sculpture along the hedge which divides the kitchen garden at the rear of the house. In front of this sculpture is a bed of pink bush roses, while

the path which leads from the house to the garden on this side is flanked on either side by beds with yellow and crimson bush roses mixed.

There is, of course, nothing new in all this. It is no world of undreamt-of possibilities that is here revealed, but it is beauty of a modest but benignant mien that here holds sway, as it should be in the gardens of middle class folk, so that they may find therein a pleasant retreat, and at the same time an opportunity of beholding and enjoying the wonders which nature from her bounteous storehouse brings to us every spring and summer. L. D. (Munich).

BRUSSELS.—The art circle *L'Estampe* recently opened its fourth annual Salon, and already its exhibitions have taken a premier place among shows of the kind. The organiser of these Salons, M. R. Sand, has realised that in such a case "protection" would be out of place, and notwithstanding that the principal etchers and engravers belong to the *cercle*, and more or less hold the success of its exhibitions in their hands, has never hesitated to give each year a great part of the space to retrospective

Studio-Talk

collections and foreign works. About a score of admirably selected works represented the *œuvre* of Jan Luyken, the Dutch engraver of the seventeenth century, celebrated by J. K. Huysmans in his famous book "À Rebours." Among the foreign artists' works one noticed several wonderful pen drawings by the Italian, Alberto Martini, illustrations to the stories of Edgar Allen Poe; also superb lithographs by M. Bellerocche; sombre etchings by M. Cottet; and some curious coloured wood-engravings by M. Arthur Jacquin. Among the Belgians, after the ensemble of drawings and engravings by Charles De Groux, the friend of the poor and afflicted, one noticed a masterpiece by that excellent engraver A. Danse, after Watteau's *Embarquement pour Cythère*; some landscapes of deep and powerful rusticity by Marc-Henri Meunier; lithographs by Claus, as luminous as his paintings; drawings by Fernand Khnopff, including one commissioned from him to commemorate the seventy-fifth anniversary of the founding of the Université libre de Bruxelles; works by H. De Groux, Ensor, Hazledine, Durian and Thysbaert; etchings in colours by MM. Charlet, Van der Loo, V. Mignot; and women artists achieved triumph

in the successful exhibits of Mmes. L. Danse, Wesmael and Franchomme. F. K.

WEIMAR.—An unusually interesting exhibition has been organized by the Art School of Weimar, in celebration of its foundation fifty years ago by the Grand Duke Carl Alexander, grandfather of the present Grand Duke. This exhibition, which is being held in the Fürstenhaus and in the Museum on the Karlsplatz, and will continue open throughout the summer, has for its special feature a retrospective collection of works by artists of note who have at some time or other been associated with the School, either as pupils or teachers. Among these are to be named such eminent artists as Arnold Böcklin; Franz von Lenbach; Max Liebermann; Schiller's grandson, the Freiherr von Gleichen-Russwurm, who died a few years back, and who, as a landscape painter, was a worthy pioneer of the modern school; Count Kalckreuth, president of the Deutscher Künstlerbund; Christian Rohlf; Bruno Piglhein; and others. What gives particular interest to this exhibition is the fact that from the beginning the



INTERIOR, HAGENBUND SPRING EXHIBITION, VIENNA

ARRANGED BY ARCHITECT OSKAR LASKE

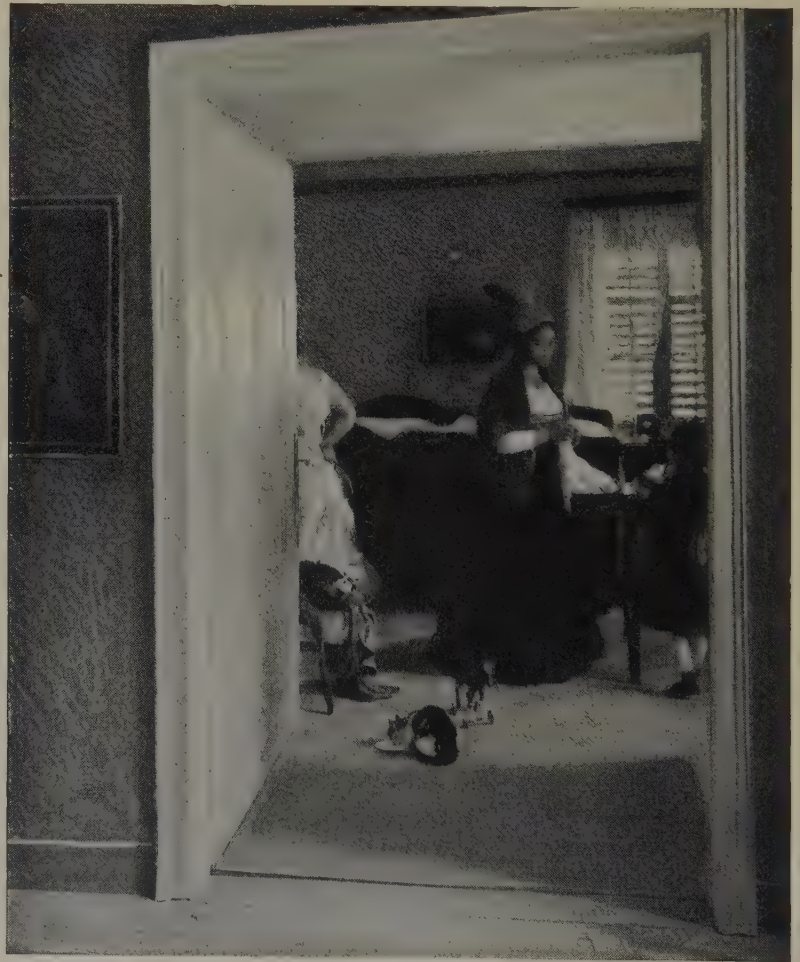
methods pursued at the Weimar Kunstschule have been entirely different from those in vogue at most academic institutions, the students being at liberty to choose their own instructors; and the success of this course is attested by this exhibition, with its fine display of works bearing the impress of that individuality which the authorities of the School have always sought to encourage. W. S.

VIENNA.—The Spring Exhibition of the "Hagenbund" this year contained many attractive items. Some very good work was shown by Ferdinand Ludwig Graf, whose motives from Trient and other places in South Tyrol are excellent examples of his methods. An *Interior*, seen through a blaze of sunlight, is effectful in its colour scheme, and in every way a fine work of art. Adolf Gross exhibited some delicate pastels, his *Herbst* being particularly sympathetic. Oskar Laske, who arranged the exhibition, again distinguished himself by a series of water-colour drawings of Dresden and other German cities, which show that he is making rapid progress in this branch of art as well as in architecture. —

Hugo Baar, as usual, showed a number of snowscapes, tender and atmospheric. He resides in Moravia, and chooses his motives from the plains and low-lying hills around him. He understands their moods and depicts these winter scenes with an intimacy and feeling peculiar to him. Ferdinand Pamberger is a painter of snows, too, but of quite another order. His pictures have more warmth, and he prefers hard masses; but his work has a distinct charm

of its own. Some convincing works were also shown by August Roth, Alois Kalvoda, Ferdinand Michl (who also exhibited some etchings of a fine quality), Artur Oskar Alexander, Josef Beyer, Otto Barth, and Dr. Julius Junke, the last-named artist's flower painting, *Azaleas*, being especially attractive. Walter Hampel's work is expressive and harmonious, dainty in treatment and yet vigorous. His *Pompadour* has a peculiar grace and charm, while his *Interior* speaks of the times that have long gone by, for the artist loves old-world subjects.

Václav Malý delights in rendering life in the ancient towns of Bohemia, where the people still keep to their ancient costumes and customs. His *Sonntagsleben auf dem Tauser Ringplatz*, reproduced on p. 74, teems with the bustle and spirit of the old town of Taus, which on Sundays is in all its glory. The artist has a powerful and a loving brush; he



"AN INTERIOR"

(Hagenbund, Vienna)

BY WALTER HAMPEL



"BERGFRIEDEN"

(Hagenbund, Vienna)

BY HUGO BAAR

is, moreover, alive to the value of colouring and grouping, his architectural drawing is good, and he has succeeded in producing a vivid picture of high artistic worth. His *St. Laurenzi-Fest bei Taus* is equally happy both in arrangement and pictorial effect and as a work of art. Karl Huck and Imre Simay contributed decorative wall-paintings, respectively illustrating *Tragedy* and *Comedy*, the *motif* in the one case being taken from bird life and in the other from monkeydom. Both subjects have been boldly treated and depend on distance for their full effect. Some Polish artists, such as Josef von Mehoffer, Henryk von Uziemblo, Stanislaw Sucharda, and Kasimir Sichulski contributed some very good work.

Graphic art was represented by Rudolf Bém, Gion Parin, Xavier F. Gosé and Gwozdecki, the general quality of the work being good. There were few portraits, Alexander Goltz being practically the only artist represented. Of sculpture, too little was shown. Professor Barwig, as usual, con-

tributed some excellent wood sculpture, highly decorative and distinguished in composition; Karl Stemolak, a grave monument of singular beauty and refinement, highly expressive and filled with the sentiment of true piety; Franta Uprka, a brother of the painter, a *Klageweib*, which was excellent in conception; and Elsa Köveshazu-Kalmar, *Salome*, a decorative plastic executed in marble, worthy of all praise.

As none of the art societies in Austria admit lady artists as members, and as there is very little chance of their works being exhibited at the various exhibitions, a few of the more distinguished ones among them have formed themselves into a society for the promotion of art. Their first exhibition, which will probably be held in the Secession Galleries, is to take place in the autumn, and will be devoted to works of art by the women artists of the past and present, and will be international. The movement is arousing great interest, and, it is to be hoped, will prove successful.



"RINGPLATZ, TAUS, BOHEMIA: SUNDAY
MORNING." BY VÁCLAV MALÝ

(Hagenbund, Vienna)



ONE OF A SERIES OF MASKS FOR THE CRACOW CRAFT-HOUSE
BY JOHANN RASZKA

Baroness Olga Bran-Krieghammer, herself an artist of distinction, is ready to give information about the proposed exhibition and the Society to anyone interested.

The mask illustrated on this page is one of a series executed by Johann Raszka, a talented young Polish sculptor, for the new Arts and Crafts building at Cracow. As a student he gained much distinction, and he is now professor of drawing and modelling at the Staats Gewerbe Schule at Cracow. In these masks his work is seen at his best; for, as is obvious to all who are familiar with it, they faithfully represent the Slav type, the portrayal of which presents many difficulties to those of other races.

A. S. L.

PRAGUE.—The sculpture group, *Maternity*, of which we give an illustration on this page, is the work of Karl Kubeš, formerly a student of the Arts and Crafts School here, and later of the Academy of Arts, under Professor Myslbek. During his studentship at the latter institution he won an important prize for original work, and subsequently in a competition for a monument to the celebrated reformer, John Huss, at Tábor, in Bohemia, the first prize fell to his lot. His group, *Maternity*, is a recent production, and, with other works, has brought the artist further honour in the shape of a travelling studentship, founded by Herr Kanka, which will enable him to pursue his studies in Rome. Its delicate sentiment and graceful modelling show that Herr Kubeš has found his true vocation.

MOSCOW.—Notwithstanding its position as a capital city, Moscow has always suffered from an absolutely incredible lack of suitable exhibition space, and this want, in view of the ever-increasing number of exhibitions held here, has never been so marked as this year. As a consequence the "Soyouz" were obliged this year to put up with a badly-lighted club building, and this materially affected



"MATERNITY"

BY KARL KUBES



STUDY IN MARBLE

BY S. KONENKOFF

the impression which their exhibition made. Apart from that, however, it must be admitted that the exhibition as a whole cannot be regarded as a particularly successful one.

A characteristic feature in the present state of Russian painting is the increasingly smaller rôle of the landscape picture. At one time landscape work predominated and was the centre of interest, but now this class of work seems to be one of the weakest in point of importance, and this applies especially to this year's exhibition of the "Soyouz." The number of landscapes may have been quite considerable, but as regards quality there was little indeed that was noteworthy. A winter landscape by Shukoffsky was in its freshness exceptionally good; and this, together with a large canvas by A. Vasnetzoff, called *Summer*, though only interesting in parts, and some charming motives from Russian provincial cities by Yuon were among the best in this department. A series of pictures of the far North of Russia by Pereplechikoff attracted much attention from the general public, but their insipid execution, akin almost to graphic work, detracted from their claims. Amongst the younger landscapists of the "Soyouz," Krymoff appeared to be still in quest of a new style, while Petro-

vitcheff displayed far less individuality in his architectural motives from picturesque Rostoff than in his earlier pictures. Meschtcherine, always so intimate in his work, was poorly represented this time; but, on the other hand, the almost monochrome palette of Tourzhansky showed more vivacity.

Amongst the portrait-painters V. Séroff figured prominently with his life-size portrait of an elderly lady of aristocratic rank—a scheme of grey and white—and the painting now reproduced. In this latter work the point of interest, in addition to the expressive head, lies in the delightful blue tone of the shawl which the lady is wearing. Somoff showed only a few small water-colours, one of them a not very interesting portrait of himself, and another a head of the Russian poet Kuzmin, decadent in type but rendered with masterly insight. Pasternak's portrait in oils of the historian Klutchevsky cannot be counted among the most successful creations of this artist, but his fluent, impressionistic portrait sketches of Count Leo Tolstoi, the composer Skriabin, and himself, called forth the eulogy of connoisseurs. Mal-yutin, who during the past few years has devoted himself almost exclusively to applied art,



PORTRAIT OF MDLLE. OLIVE

BY V. SÉROFF



"CATHERINE II. OF RUSSIA AT TSARSKOYE SELO"

BY ALEXANDER BENOIS

exhibited some interesting portrait drawings, but they came a long way short of his splendid self-portrait in the Tretiakoff Gallery. I must not omit to mention a series of quite small water-colours by Malyutin, which have for subject one of Pushkin's stories. These displayed once more the artist's eminent qualities as an illustrator. Kustodieff was not happily represented as a painter, but he made a very successful *début* as a sculptor with a most expressive female head and other works, which were full of promise for his future achievements in this rôle. Great progress has been made by M. Durnoff in his portraits and flower pieces, with their genial coloration, but the same cannot be said of this year's contributions of Tarkhoff, an artist who has settled in Paris.

Large figure and other kindred compositions are rare in Russian exhibitions, and in the "Soyouz" there was an almost total absence of them. A big canvas by L. Bakst, entitled *Terror Antiquus*, possessed little attraction from a pictorial point of

view, the author's intentions being not very clearly disclosed. Alexander Benois, in his historic genre painting of a scene in the days of Catherine II., showed his talent at its best, his rendering of the salon at Tsarskoye Selo being an especially masterly performance. An interior by Sredin was very fine both in colour and sentiment. A small room was devoted to a collection of about sixty works by N. Roehrich—landscapes, architectural subjects, illustrations, designs for the decoration of theatres and other decorative motives, which, though in respect of colour often quite beautiful, left as a whole an impression of superficiality.

Designs for theatre decorations, which now occupy a considerable number of Russian artists, were tolerably plentiful in the exhibition, and much excellent work in this domain has come from them. Golovine was not represented this time, but in addition to Benois and Roehrich, already named, there were contributions of this class from K. Korovin, N. Sapunoff, M. Dobuzhinsky, and

Studio-Talk

I. Bilibin. The colour note is the predominant characteristic in Sapunoff's work, and his theatrical sketches, like his charming floral arrangements, are rich in colour harmonies. Dobuzhinsky and Bilibin are both of them pre-eminently graphic artists, but the former in his delightful decorations for Turgenieff's comedy, "A Month in the Country," tastefully composed in the style of the 'fifties of the last century, has given something more than mere draughtsmanship. Bilibin's designs and costume sketches for a posthumous opera by Rimsky-Korsakoff are in the style of his well-known illustrations to story books, which have become popular abroad as well as in Russia. The sole representative of the art of engraving was Mme. Ostroumova-Lebedeff, who showed some wood engravings in colour—little views of St. Petersburg, in which sure draughtsmanship combined with feminine grace in form and colour was displayed.

Among the sculptors, the "Soyouz" this year has, in addition to Kustodieff referred to above, brought to light another *novus homo* in the person of S. Sudbinin, who has received his training in Paris. The works he exhibited bore clearly enough the stamp of Parisian influence, but besides being executed with brilliant technical skill, they gave ample proof of really individual gifts. Miss Golubkina hardly reached her previous high level on this occasion, but the new productions of S. Konenkoff testified to the steady progress of this talented artist.

The chief artistic event in Moscow during the past Lenten season was the exhibition of a series of colossal wall paintings of a religious character by Victor Vasnetzoff. These paintings were commis-

sioned by a Russian millionaire, and are destined for a church connected with some works owned by the latter in the Government of Vladimir. The artist has been occupying himself for close on ten years with these wall paintings, and during that period has taken practically no part in the art doings of Moscow. In view of the small output for which Russian artists are noted, especially when their early years are past, these five panels, which have for subject *The Last Judgment*, *The Last Supper*, *The Crucifixion*, *Christ in Hades*, and *The Glorification of the Virgin Mary*, made a powerful impression by their purely extrinsic character as *morceaux de peinture*, but as artistic achievements also they constitute an important event in Russian art and mark a new stage in the *œuvre* of Vasnetzoff.

As in his earlier wall paintings for the Church



SELF PORTRAIT

BY L. PASTERNAK



"THE CRUCIFIXION."
BY V. VASNETZOFF



"LES DERNIERS ACCORDS DE CHOPIN"

BY JOSEPH MECINA KRZESZ

of Vladimir at Kieff, the artist has in the present series striven to respect as far as possible the canonical traditions of Russian ecclesiastical painting, while seeking to infuse life into them by giving expression to the principles of modern decorative art. In this new undertaking by Vasnetzoff one can see that West-European influence is even greater than before, especially that of the early German masters. The composition is in parts of much greater dramatic force; its accents are more intense; and in the coloration also greater intensification is observable.

From the point of view of style, these five paintings of Vasnetzoff do not make a uniform series, nor are they artistically of precisely equal merit. The huge canvas of *The Last Judgment*, for example, is quite in the style of those versions of this theme which are to be found in the Russian picture books, while *The Last Supper* is altogether academic in conception. The most effective of them without a doubt is *The Crucifixion*, of which an illustration will be found on the preceding page, and it must be acknowledged that rarely has Victor Vasnetzoff in his religious paintings attained to such monumentality, alike in respect of dramatic expression and in regard to the congruity of the colour scheme as he has in this powerful creation. P. E.

CRACOW.—Joseph Mecina Krzesz, the Polish painter, has paid a touching tribute to the memory of his great compatriot, Chopin, whose centenary has recently been celebrated, in the picture reproduced on this page. The artist, who is a native of Cracow, where he studied under Matejko, devotes himself chiefly to portraiture, but occasionally makes excursions into the region of genre painting, several large works of a religious character being among his productions of this order. He has studied in Paris under J. P. Laurens, Humbert, and other masters.

ART SCHOOL NOTES.

LONDON.—An ardent desire for reform, or at all events for enquiry, appears to have affected almost simultaneously the various authorities responsible for the direction of the public art schools of London. The Royal Academy School, as the result of an exhaustive enquiry by a Committee of Academicians, has reverted to the methods of teaching in vogue before the reforms of 1903; the London County Council Schools have been overhauled; and now a Committee has been appointed by the President of the Board of Education to consider

Reviews and Notices

and report upon the functions and constitution of the Royal College of Art. The Committee is composed of Mr. E. K. Chambers, a Principal Assistant Secretary of the Board of Education, who will act as Chairman; Sir George Frampton, R.A., Sir Charles Holroyd, Sir Kenneth Anderson, Professor Frederick Brown, Mr. William Burton, Mr. Halsey Ricardo, Mr. Douglas Cockerell and Mr. Frank Warner. It is worth remarking that Professor Brown, Sir George Frampton, and Sir Charles Holroyd, the only practitioners of the purely fine arts appointed to the Committee, are, or have been, connected with the teaching staff of the Slade School.

Professor Brown's qualifications for serving on this particular Committee are not confined to his high reputation as a painter and a teacher, for he was himself trained at the Royal College of Art in the days when it was known simply as "South Kensington." It was there that the Slade Professor gave what were probably his first lessons, when, as a very young man, he took charge for a time of the elementary evening classes for drawing from the flat, and numbered among his boyish pupils Mr. William Hatherell, R.I., and Mr. Gunning King. This was in the mid-Seventies, when Ruskin was attacking furiously the methods of South Kensington, "the costly and colossal public institution of—Nothing," which he said had "flattened thousands of weak students into machine paper patterns." Ruskin's terms were exaggerated, but there was nevertheless some justification for his criticism. The teaching at South Kensington in the advanced branches of the fine arts had none of the thoroughness of that of to-day, and instruction in the practical work of the applied arts was then virtually non-existent. Yet in spite of these drawbacks the School produced some excellent workers, and Mr. George Clausen, R.A., and Professor Brown himself are examples of the successful students of that time who owed almost the whole of their training to South Kensington. It is, of course, possible that the slightness of the instruction was rather helpful than hindering to men of this type. They had the use of good studios and good enough models and examples, and very little more is required by persevering students of ability.

This was the opinion of Millais, who said: "I do not believe much in direct instruction. Surround a boy with great art and he will learn; and if he is too stupid to learn from the models before

him he is no good at all." And Millais himself, who at twenty-one had already attained technical proficiency that was little short of marvellous, must have been practically self-taught. He certainly could not have learnt what he knew at the Academy, the only school at which he studied. Wilkie, Mulready and Etty, Academy students of an earlier period, taught themselves in the same way, and were allowed to develop under what C. R. Leslie described as "the wise neglect" of Fuseli, the Keeper of the Academy Schools in their time. Among British teachers of painting few have had a higher reputation than Robert Scott Lauder, of the Trustees' Academy, Edinburgh, the instructor of Orchardson, Pettie, Peter Graham, G. P. Chalmers, William McTaggart and John MacWhirter; and of Tom Graham, the painter of that charming picture of an Italian girl that long adorned the studio of Mr. Sargent. Yet Lauder, according to Sir William Orchardson, practised the "wise neglect" of Fuseli. A year or so ago the writer of these notes, when discussing art education with the great painter whom we have so recently lost, asked him about his own experiences with Lauder. Sir William smiled. "Lauder," he said, "was a good master because he never taught us anything. When he first came to the school we looked forward fearfully to the criticism of the new man from London. I remember how we all trembled as Lauder came round behind the double row of easels, and how nervous I felt when my turn came at last, and he leant over the back of the seat to look at my work. 'Ye—es,' he said after a pause; 'ye—es,' and then began to talk about the weather and other matters. Lauder just left us alone."

W. T. W.

REVIEWS AND NOTICES.

Titian. By CHARLES RICKETTS. (London: Methuen.) 15s. net.—In this work Mr. Ricketts tells us his aim is not to give an account of Titian's life but of his pictures. Well, so far as artist-readers are concerned, that is an account of Titian's life. Among all classes of biography surely there can be none more significant than the interpretation of a great painter by a painter in whom, as in this instance, some genius is admitted to reside. Such an one, with the additional gifts as writer that mark a man of overflowing ideas, is safe to produce a book which speaks from within, and it is just when Mr. Ricketts is most in the realm of ideas that we find him most interesting, though we may not be prepared to subscribe to all the opinions he gives utterance to. Elaborate enquiries

into the periods of Titian's career to which various paintings might be assigned, tentative ascriptions as to dates, attempts to realise all the changes in Titian's manner, often with masterly analysis of his method, make up the body of this book, Titian's movements being touched upon only in reference to the influence upon his art. All that Mr. Ricketts writes has two-fold value. We find in him that rarest of all combinations, the expert and the temperamental writer. We suppose the author's intention was to create about the figure of Titian the glamour of the atmosphere of his time, and in this he has certainly succeeded. The volume, despite Mr. Ricketts' protests to the contrary, may be called veritably a life of a painter, of which sort of book there are in reality very few. The illustrations, which have been printed with great care, all come together at the end of the book in the order in which they are assumed to have been painted, thus forming a supplement for ready reference in connection with the author's remarks.

Six Greek Sculptors. By ERNEST A. GARDNER, M.A. (London: Duckworth & Co.) 7s. 6d. net.—Professor Gardner fully justifies his selection of Myron, Phidias, Polyclitus, Praxiteles, Scopas, and Lysippus, as the six masters who he says alike in their influence on their contemporaries and successors in their place in the estimation of ancient critics, and in the material we possess for the study of their work, stand out beyond all rivals. In his Introductory Chapter on the general characteristics of Greek Sculpture he vindicates it from the oft-quoted charge of Ruskin, that "there is no personal character in true Greek art, but only abstract ideas of youth and age, strength and swiftness, virtue and vice," declaring that "the Greek sculptor so familiarized himself with living and moving forms . . . that he was able, his theme once selected, . . . to cut straight to it in the marble . . . to create figures which, though the perfection of their proportions was perhaps beyond what could be found in any individual, yet had an individuality of their own." The same lucidity of statement and exposition is noticeable in the essays, in which the peculiarities and attainments of each great master are defined. Numerous reproductions of typical works give completeness to this interesting volume.

Feuilles d'automne. By PHILLIPE ROBERT. (Published by the Author, at Ried-sur-Bienne, Switzerland.) Frcs. 50; ed. de luxe, Frcs. 100.—M. Phillipe Robert, a young artist of great promise, comes of an artistic stock, his father being M. Paul Robert, the distinguished Swiss painter, whose decorative panels in the Museum at Neuchâtel

are a *chef-d'œuvre* of modern Swiss art. The son has certainly inherited something of his father's exquisite temperament. He is already known to lovers of art in England by his *Alpine Flora*, a work not only of the highest artistic merit, but full of profound sentiment for one of the richest and most varied manifestations of Alpine beauty. He now follows this up by *Autumn Leaves*, in which the author in sensitive and lucid language gives expression to his theories on the application of the subject he has chosen to decorative purposes and uses. These theories are worthy of careful consideration, and are illustrated by plates and designs which are admirable indications of the way to be taken. The motto of the volume, "Science, Harmony, and Serenity," indicates the aim the author has kept steadily in view throughout the work, which must be accounted a contribution of real value to the study of decorative art. The artist's fine and delicate feeling for the varied and fugitive beauty of nature in autumn, and his absolute sincerity have stood him in good stead in his admirable interpretation of his theories. The volume, to which M. Phillipe Godet contributes an excellent preface, has been very tastefully produced, not only as regards the actual printing and decoration, but also as regards the material used for it, and is an evidence of the progress that is being made in Switzerland in the art of the book.

The Wye. Painted by SUTTON PALMER. Described by A. G. BRADLEY. (London: A. & C. Black.) 7s. 6d. net.—Mr. Bradley, as he has already proved in his "Highways and Byways of North Wales" and "March and Border Land of Wales," has a most intimate acquaintance with the ancient principality in the remote recesses of which the Wye has her birth, and his artist collaborator, who by the way is specially skilful in rendering sunlit foliage, is evidently thoroughly *en rapport* with the subjects he has chosen to depict. He interprets with equal felicity such gems of natural scenery as the narrow gorge above Rhayader, the secluded rapids near Builth, the rugged pass dominated by the so-called Seven Sisters and the Huntsman's Loop, or such picturesque towns as Ross and Hereford, such masterpieces of architecture as Tintern Abbey and Chepstow Castle, the only possible regret being that no autumn, winter or storm effects have been attempted. Mr. Bradley, on the other hand, does not ignore the melancholy side of nature, but recognizes to the full the sombre pathos of the silent uplifted land known only to the privileged few as well as the varied fascinations of the smiling lowland valleys.

Reviews and Notices

In the Heel of Italy. By MARTIN SHAW BRIGGS, A.R.I.B.A. Associate of the British School at Rome. (London: Melrose.) 8s. 6d. net.—It is a manifest straining of terms to call Lecce “an unknown city,” for though it is situated somewhat out of the beaten track and is not generally included in the route of the ordinary tourist, artists and architects are familiar with its picturesque streets and noteworthy buildings, and it has already been the theme of many gifted writers, as proved by the extensive bibliography given by Mr. Briggs. For all that, his well-illustrated volume has an undoubted value of its own, for he has gathered into it a vast amount of scattered information, sifting the proved from the unproven, the essential from the non-essential, with unwearying patience, and stamping his text with a refined originality of its own. As a matter of course, it is on matters architectural that he speaks with the greatest weight, but he also shows a wide acquaintance with collateral subjects and a keen appreciation of local characteristics.

The Theory and Practice of Perspective. By G. A. STOREY, A.R.A. (Oxford: Clarendon Press.) 10s. net.—In the opening chapter of this admirably lucid exposition Mr. Storey comments on the all too frequent neglect of the study of perspective by painters, and the distaste with which the student approaches it as a rule, although, as he reminds the reader, the subject is one which is indispensable to successful pictorial work, and was so regarded by the great masters of the past, who owed much to their assiduous study of perspective. Possibly the reason for the repugnance felt for it is to be found, to some extent at all events, in the dry, uninteresting way in which the subject is usually presented to the student. The type of mind that delights in a maze of diagrammatic lines and geometrical formulæ is one which is rarely found among artists, and it is therefore not difficult to understand why the science of perspective presented in this way is looked upon by the majority of students as a bitter pill which they must swallow merely because it has been pre-

scribed. Mr. Storey has done much to take away the odium attaching to it by treating it in a way which cannot fail to excite an interest in it. His method of letting one problem “grow” out of another, of making the student see the reason for each successive step, and of illustrating the problems by figures which enlighten instead of confuse, makes his treatise a valuable addition to the art student's library.

The oak foot-bridge, of which an illustration is given on this page, was erected at Eaton Hall, Cheshire, by Mr. John P. White, of the well-known Pyghtle Works, Bedford, and 134, New Bond Street, London, from the designs of Mr. C. E. Mallows. The catalogue which Mr. White has recently issued is a remarkably beautiful production, the perusal of which cannot fail to prove a source of great pleasure to all interested in the laying-out of gardens. It is a substantial quarto volume with some hundreds of illustrations of every kind of garden furniture and ornament, including garden seats and tables in wood and marble, sundials of various shapes and uses, treillage screens, arbours, temples, etc., pottery of divers kinds, lead vases and figures, marble statuary, fountains, pigeon cotes, summer houses small and large, outdoor apartments for meals, tubs and vases in wood, pergolas and bridges of charming designs, horticultural buildings, entrance gates and wickets. The wide reputation which the Pyghtle Works have gained for their productions will be confirmed and extended by this catalogue.



AN OAK FOOT-BRIDGE AT EATON HALL DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
EXECUTED BY JOHN P. WHITE, PYGHTLE WORKS, BEDFORD

THE LAY FIGURE: ON THE HANDS OF THE CRAFTSMAN.

"I am inclined to think that civilisation does more harm than good to art," said the Man with the Red Tie. "It seems to me that there is something in social development which interferes with artistic progress and cramps the æsthetic instinct."

"How can you say that!" cried the Craftsman. "I cannot see how art could possibly flourish anywhere except in a civilised community. With civilisation come the graces of life and the growth of that great class of educated men from whom the patrons of art are drawn. How could art ever exist among barbarians?"

"Are you not forgetting that there was art, and quite good art, long before civilisation was thought of?" asked the Art Critic. "There were artists even among the prehistoric men, and the savage races of to-day are surely not lacking in artistic instincts."

"Of course, I admit that," replied the Craftsman; "but still I contend that without civilisation art in its higher forms is impossible. Primitive peoples have primitive art, but great art exists only among nations which have reached a very high level of development."

"That is not quite the point," broke in the Man with the Red Tie. "I am arguing that civilisation interferes with artistic progress, and I hold to my opinion. The interference may be a subtle one, but it is real enough nevertheless."

"You mean, I suppose, that civilization introduces new standards and imposes a new sentiment which is not æsthetically helpful?" enquired the Critic.

"Yes, and it also leads to the abandonment of the earlier and purer ideals of accomplishment," replied the Man with the Red Tie. "That is where I think it does most harm."

"Ah! There you have hit upon something that is of vital importance," said the Critic. "In that I am entirely with you. We are losing our ideals of accomplishment, and it may well be that civilisation is to blame for our lapse."

"Of course it is to blame," argued the Man with the Red Tie. "We are in so great a hurry now that we can do nothing well; we must get our things on the market as quickly as possible to keep pace with the times. We cannot pause to perfect our work; civilisation will not wait for us, and we are growing every day more careless and more scrambling."

"But there is as good art work being done to-day as there ever was in past centuries," protested the Craftsman.

"Is there? I doubt it," returned the Man with the Red Tie. "And if there is, it is getting less year by year."

"I am afraid you are right," agreed the Critic; "the good work is getting less because there is less demand for it and because people, being civilised, are always in a hurry to end things before they are properly begun. You cannot do good work in a hurry."

"The conscientious artist would not allow himself to be hurried into doing things badly," said the Craftsman.

"Not intentionally, perhaps," replied the Critic; "but the hurry around him affects him in a subtle way. It leads him to adopt time-saving appliances to shorten the preparatory stages of his work, it induces him to do the mechanical details by mechanical means, and to reserve his own personal labour for the finishing touches only."

"How can that affect the quality of his production?" asked the Craftsman. "Surely the finishing touches are the only important ones."

"Surely they are not!" cried the Critic. "The beginning is just as important as the finishing. The habit of hurrying through the preliminaries so as to get as quickly as possible to the finishing-off is a thoroughly bad one. It leads only too often to faults in construction, and it brings about a deplorable slovenliness of method. But, worst of all, it prevents the craftsman from acquiring that executive perfection, that delicate sense of touch, and that ability to use his hands, which are all so necessary to give the highest artistic quality to his performances."

"You see, civilisation does interfere," laughed the Man with the Red Tie.

"In that sense it certainly does," returned the Critic, "because it destroys the keenness of the senses. I regard the training of the craftsman's hand as a matter of the greatest moment. He must have the most subtle sense of touch if he is ever to justify himself fully as an artist, and this sense quickly becomes atrophied if it is not most carefully cultivated. No man can cultivate it or even keep it properly active if he is using mechanical devices, time-saving appliances, and so on, more than half his time. Machinery is one of the products of civilisation, so civilisation can be blamed for putting the temptation in his way; but it is his fault if he yields to it."

THE LAY FIGURE.

R. TAIT McKENZIE, SCULPTOR
AND ANATOMIST
BY HARRISON S. MORRIS

COLERIDGE somewhere puts forth the theory that exclusive devotion to an art is not the best means of mastering it. I suppose his idea is that action and reaction should prevail in the domain of creative work as they prevail through the fabric of life. Strike and retire and you will accomplish more than if you hammer away forever. Perhaps it is this duality of traits that makes so interesting the work of a young artist whose character and output are beginning to arrest attention—Dr. R. Tait McKenzie, some time of Canada, but now of Philadelphia.

Dr. McKenzie is, first of all, an artist, but he is also a man of affairs, an organizer, with a farseeing and administrative mind. He has taken the department of physical education at the University of Pennsylvania and has made something new out of the old elements.

Robert Tait McKenzie was born in 1867 at Almonte, Ontario, Canada. He went to McGill University at Montreal in 1885, and in five or six years was made a doctor of medicine. He walked the hospitals of Montreal for a year, then took to the sea, and for the summer of 1893 was ship's surgeon for a line of steamships plying from Montreal to Liverpool.

In another year he had received the recognition of his university by his appointment as assistant demonstrator in anatomy, followed by his advancement to senior demonstrator, and was only prevented from becoming lecturer in anatomy by his acceptance of his present chair in the University of Pennsylvania.

If you looked for the sources of Dr. McKenzie's talents you would, no doubt, find that they were technical. His education and habit of mind have tended to make him analytical, and he has been ambitious to take a high place in the profession of anatomy. Through the desire to reduce to a plastic fact the theoretical figures of Dr. Paul Phillips, of Amherst, Dr. McKenzie decided to make a model embodying measurements of eighty-nine champion sprinters. By averaging their points and setting forth the result in plaster he would thus have a visible table of facts for reference.

A true artist, with a vision reaching back to the beauty of Greece, he, nevertheless, drew his facts from the accuracy of modern science. His mind, equipped with the lesser essentials, suddenly found itself awake to new impulses. What had been lim-

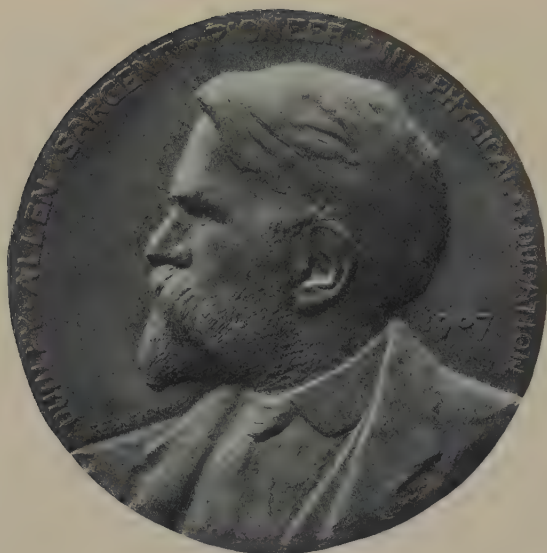


THE ATHLETE

BY R. TAIT M'KENZIE

iting conditions became the foundation, the most essential underpinning for an art which, among us

Sculpture by R. Tait McKenzie



DUDLEY ALLEN
SARGENT

BY R. TAIT M'KENZIE

hastily educated Americans, wants solid information as its alloy more than all else.

Thus Dr. McKenzie became a sculptor, and so grew up the *Sprinter*. If you look at this statue



THE JUGGLER

BY R. TAIT M'KENZIE

once it may not arrest your eye; if you look at it twice it will. There is here the unmistakable principle of beauty—a name I give to that which dwells in the soul of all art, even though its externals be open to the fluctuating opinion of fashion. There must be inherent beauty or art is defeated—dead.

The *Athlete* seems to me, thus far, Dr. McKenzie's most conspicuous work. Observe the flowing lines, that aim to imprison an ideal meaning; the deliberate movement, such as all moving or arrested objects in nature express; the light and shade so justly distributed and the character suffusing all.

Dr. McKenzie's output since these earlier achievements has been varied: there are statuettes, plaques, medals and groups. Whether the enduring graces of the first two slow-growing and hastily evolved figures are to be maintained must be a question for years to come.

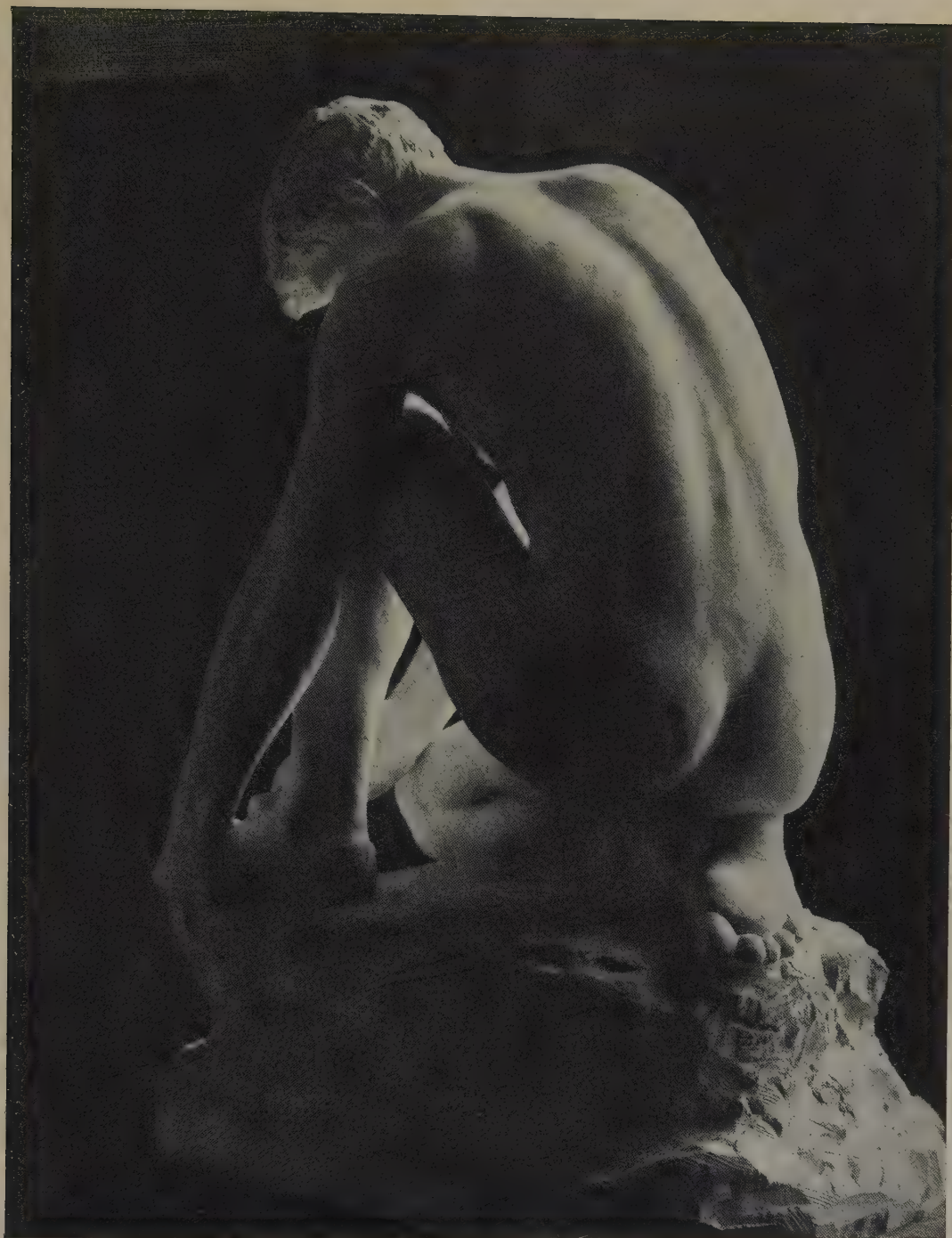
The *Boxer* holds its own by lithe and flowing lines and originality of conception, which shows an independent treatment of the human figure and a mastery of technical anatomy. This little statuette, with its large view of life, is, to my thinking, most valuable for those elements which the mind dwells on with a certain thrill of pleasure—the attempt to give plastic permanence to the artist's conception of ideal manhood in its physical as well as in its mental strength.

Of the *Juggler* and the *Competitor* I cannot speak with such confidence, because these statuettes embody poses that are not so familiar to the non-technical eye. In them, perhaps, the director of physical education is a bit more apparent than the seeker for beauty. The rare balance of qualities—of sensuous joy in the grace of human life, with the critical and statistical sense of the physician—which is evident in the earlier work, does not make itself so apparent in poses unfamiliar to the lay vision.

Four striking and quite uncommon "masks," which picture *Violent Effort*, *Fatigue*, *Breathlessness* and *Exhaustion*, have for me the same limitations. I must class them as experimental work, kindred with that of Lavater, and while we know that such attempts do not produce enduring art, yet we must treat with sincere respect what has been evolved with so sincere a purpose.

A phase of sculpture that has attracted Dr. McKenzie, wholly on the artistic side, is low relief. He has done a great deal in this fascinating branch of art, and has done it well.

Perhaps the leading example of his work in this field is the *Charles Brockden Brown*, an oblong plaque modeled as a memorial of the early American novelist for the portraits of civic worthies in the



THE COMPETITOR.
BY R. TAIT MCKENZIE



CHILD'S HEAD

BY R. TAIT M'KENZIE

Franklin Inn Club of Philadelphia. The likeness has been taken from existing relics and is probably authentic, while the proportions are in nicest balance and the composition shows a sense of symmetry that again denotes Dr. McKenzie's native gift for beauty. As much can also be said of the *Dr. William Henry Drummond*, which is a work of sensitive feeling and of admirable truth to original surfaces and structure.

Dr. McKenzie has tried his hand at several groups, but the one which seems likeliest to achieve and retain distinction is the *Football Group*, which gives evident promise of a brilliant, busy and most original performance. Professional observation

and actual contact with the field are necessary concomitants in modeling so complicated a subject, but were this all, the group might be called statistical, but never art. It reveals, however, the other side of Dr. McKenzie's capacity, and you have a cluster of college men full of vitality and eager movement, of the onrush of unconquerable spirit, of the unity of purpose which animates a team, and above all, full of a sense of beauty. The push, the energy and fight concentrated so symmetrically and yet so like the accidental posing of nature; the half-expressed scuffling and even the implied breathing, the suppressed exclamation, all make for a sort of truth which in itself, as one has said, is beauty.

A Recent Example in Early Tudor Style



HOUSE FOR ELLIS P. EARLE, MONTCLAIR, N. J.

FRANK E. WALLIS, ARCHITECT
W. J. ROGERS, ASSOCIATE

TWO COUNTRY HOUSES IN MONTCLAIR

Two different types of suburban country houses are shown in the examples herewith by Frank E. Wallis, architect, W. J. Rogers, associate. Both these houses were built in Montclair, N. J., where on many sites the opportunity for an effective use of a considerable view across country is afforded by the general situation on a long-extending ridge.

The house for James A. Killion is in early Elizabethan style, showing half-timber work for the decorative scheme of the exterior. The enclosed porch extending at one end of the building adds a useful and comfortable outdoor living room from which the lawn is reached by a short flight of steps at the side. The interior of this house is finished in Georgian style.

Contrasting with the general effect of this structure is the stone house for Ellis P. Earle. The style

here is early Tudor. This style in England, which arose about the middle of the fifteenth century and lasted until about 1540, has left many attractive examples, forming a transition from the strength and ruggedness of the Gothic to the more finished product of the Renaissance.

The central hall was the principal feature of the house, upon which wings were added. The porch was an important feature, represented here by a covered extension jutting out beyond the central wings, which in this recent example project on one side only and therein make the building in its central mass suggest the E-shaped type which came into fashion later in the period. The third wing here projects also at the farther side. At the other end of the building is extended a roofed veranda of stone and terraces occupy the surrounding grounds. The use of retaining walls in the grounds has made possible a large amount of level space.

The interior of the house is treated in the same style as the exterior, the first floor in oak throughout.



HOUSE FOR JAMES A. KILLION
MONTCLAIR, NEW JERSEY
FRANK E. WALLIS, ARCHITECT
W. J. ROGERS, ASSOCIATE

Faience Decoration for Grill Room



DECORATION IN FAIENCE FOR THE NORSE ROOM

FORT PITT HOTEL, PITTSBURGH

FAIENCE DECORATION WITH NORSEMAN MOTIF FOR GRILL ROOM

THE Norse Room of the Fort Pitt Hotel, in Pittsburgh, recently completed, presents a most successful example of the use of clay and glaze in the working out of a well-conceived and carefully maintained scheme of decoration.

The designer, Mr. John Dee Wareham, has made full use of the very unusual technical resources of Rookwood and constructed with its enduring and beautiful materials a room which is a memorable step in the art of clay. Mr. Wareham's mastery of his material is derived from his long connection with Rookwood, but that his remarkable ability as a decorative artist is not limited to his accustomed field we find evidenced by his having designed in this case the entire furnishings also. The result is naturally a delightful harmony in the ensemble of the room as seen in daily use.

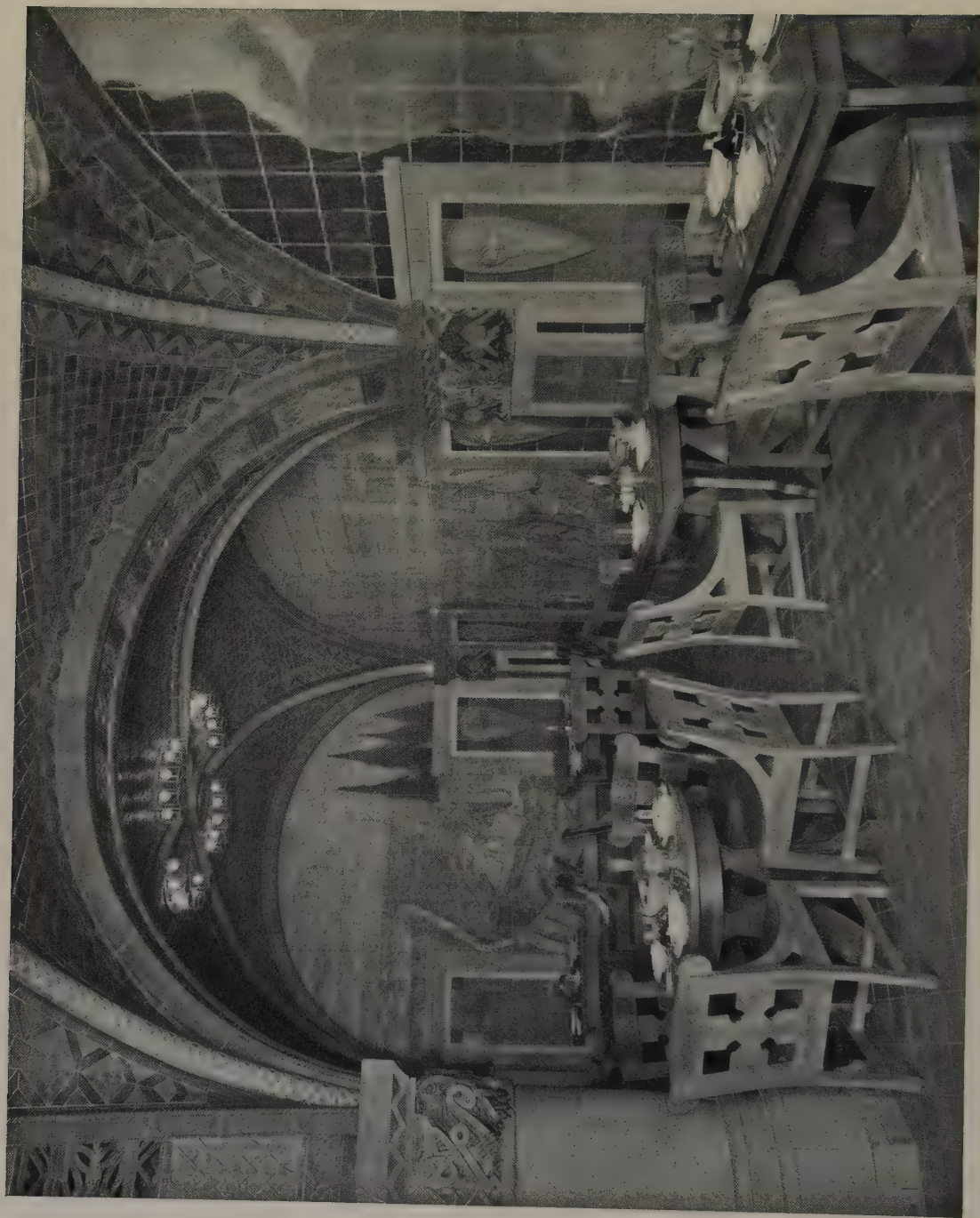
To start with, it no doubt seemed desirable, in order to produce interesting lines in the room, that the ceiling should be vaulted; this feature has been well handled, since a limited height was necessitated by structural requirements, through the use of flat Norman arches, which with the ribs and centers are richly ornamented with Norse interlacing designs, such as are seen in the old Norwegian carvings and runic inscriptions. The ceiling proper is made up

of plain three-inch tiles, through which are scattered tiles of the same size with modeled motifs, thus giving an agreeable variety to the surface.

As a motif for the panels in faience, which fill the bays on the side walls, Longfellow's "Skeleton in Armor" was selected. The scenes, nine in number, being modeled in low relief and interpreted in a quaint, crude effect, quite in keeping with the spirit of the tale, reflect the atmosphere of the old Norwegian sagas. The wild life of the corsairs is shown, the wassail bouts of Viking chiefs, the grim sea battles, the flight of the cormorants across stretches of storm-tossed waters, faint streakings of northern lights and calms on northern fjords, over which sail the spirit boats of the Viking warriors to Walhalla.

The ceiling in general is yellow, a subdued sort, mottled in a way that suggests old tarnished gold on leather. The designs working through this field of color are in pinks, purples, reds, greens, grays, buffs, white and black. The general colors of the walls are blues, greens and buffs, into which, of course, are worked many soft colors and tones. The outer portion of the floor continues the soft gray greenish blue of the sea colorings on the walls, but the center reflects again the warm buff tone of the ceiling.

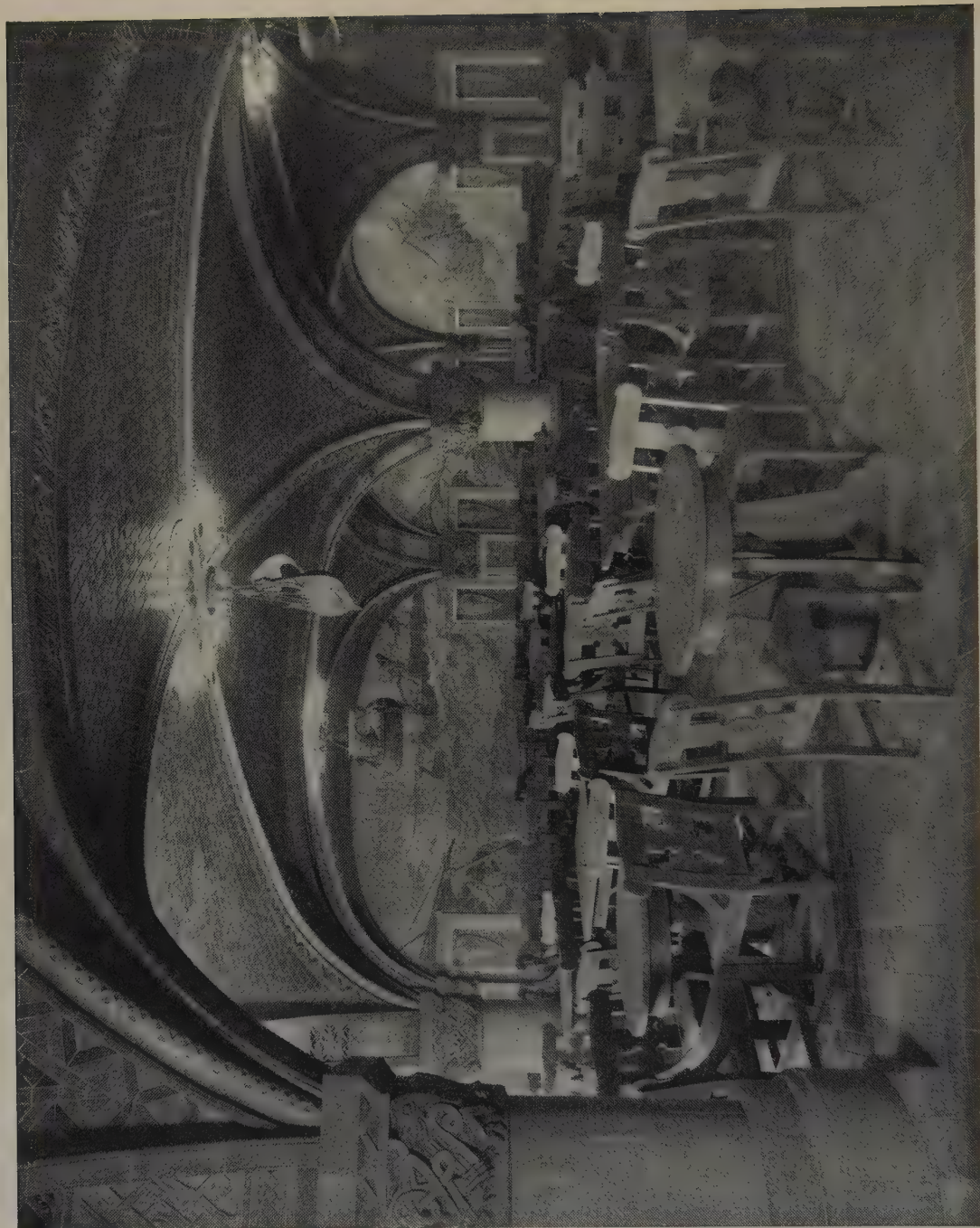
Every inch of this room is in tile, even the heat and ventilation grilles being perforated designs which conform with the general scheme.



NORSE ROOM
FORT PITT HOTEL, PITTSBURGH



NORSE ROOM
FORT PITT HOTEL, PITTSBURGH



NORSE ROOM
FORT PITT HOTEL, PITTSBURGH

Wood Panels for the Yacht "Aloha II"

NORSE LEGENDS CARVED IN WOOD TO DECORATE COMMODORE JAMES'S YACHT, *ALOHA II*

MR. KARL VON RYDINGSVÄRD has just completed an interesting and unusual decoration for the deck saloon of the new auxiliary yacht, *Aloha II*, which is now being built for Mr. Arthur Curtiss James, commodore of the New York Yacht Club. Mr. and Mrs. James, who are both enthusiastic yachtsmen, took a trip to Iceland some years ago and became much interested in the art and literature of the Norsemen. The sagas of the old Vikings, essentially a seafaring race, offered many suggestions for appropriate decorations. Mrs. James chose William Morris's translation of the "Volsunga Saga" as the motif for the embellishments of the yacht. The three large panels show, first, Sigurd, the Volsung, drawing the sword from the house tree, the Braudstock, where it had been placed by the god Odin, with the promise that whoever had the power to remove it should become possessed of his own godlike strength and wisdom. Many had tried in vain, among them Segeir, a neighboring ruler, young and powerful, who is shown sitting beside the old king. Bitterly disappointed, he offers to buy the sword from Sigurd, but is repulsed with scorn. He then asks the old king for the hand of his daughter, Signy. In order to pacify him the king consents, believing himself so powerful that Segeir will not dare to be treacherous. The next panel shows her embarking with him for her new home. She goes most reluctantly, having a premonition of ill fortune. Her worst fears are realized; for having taken away as many of the king's followers as possible, Segeir kills them all. The gradual downfall of the Volsungs follows, and when they are finally reduced to a mere handful, King Gunnar musters them all, sails away with his entire fleet and is never heard of again. The three smaller panels show the home life of the Volsungs. The thingvalla, or court of justice, which was always held in the open air; the hunter; and the fishermen drawing in their boats while the fish hang drying and a woman in the foreground sits mending a sail.

Between the portholes small panels are introduced, showing the *Coronet* and the *Aloha I*, formerly owned by Mr. James, and a third panel on which is the *Half Moon*.

The stairway shows on the four newel posts and rails the mythological serpents so characteristic of the Norse decorations, with their interlacing bodies and curious, grotesque heads. The posts are sur-

mounted with balls on which are carved the map of the world as it was known in those days. Built-in seats in the corners of the saloon also show the interlacing serpent forms, as do the bronze grilles screening the electric lights. The frieze, composed of carved panels alternating with these grilles, shows the history of water craft, beginning with the ark and ending with the *Lusitania*. The designs for the pictorial panels were made by Mr. Otto Wigand in collaboration with Mr. Von Rydingsvärd, who is also making the furniture for the saloon in the same style. All of the hangings and upholstery are also being woven in the old Norse designs by Mme. Anna Ernberg, of Brooklyn.

Mr. Von Rydingsvärd was educated as a decorative sculptor in the Teckniska Skolan, of Stockholm, and served a strenuous Old-World apprenticeship of six years before coming to this country. After working here for three years on conventional architectural decoration, which he found little to his liking, he opened a studio of his own, where he has since taught and worked along original lines, doing much to raise the standard of his craft. For some years he was a director at Teachers College, Columbia University, and also taught in the Rhode Island School of Design and many other schools.



Decoration for Commodore James's Yacht, "Aloha II"

THINGVALLA
OR THE COURT OF JUSTICE

BY KARL VON
RYDINGSVÄRD



Decoration for Commodore James's Yacht, "Aloha II"

SIGURD PULLING THE SWORD
FROM THE BRAUTSTOCK
BY KARL VON RYDINGSVARD



Decoration for Commodore James's Yacht, "Aloha II"

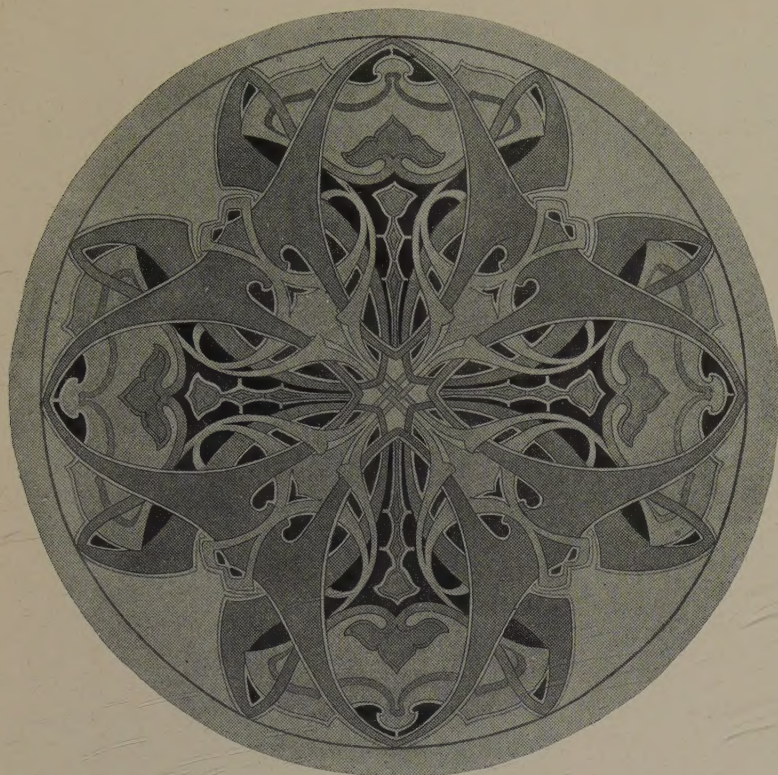
KING GUNNAR'S FLEET
BY KARL VON RYDINGSVARD



Decoration for Commodore James's Yacht, "Aloha II"

SIGNY'S DEPARTURE
BY KARL VON RYDINGSVARD

Recent Work in Applied Design



First Award, School of Applied Design for Women, 1910

BUTTERFLY DESIGN

BY S. C. M'CONNELL

hibition held recently in the beautiful new building of the school on Lexington Avenue and Thirtieth Street, are most encouraging. The designs have both originality of thought and skilful treatment. The Louis XIV tapestry shown in the illustration might easily pass for the copy of some door in the palace of Versailles; there are the same taste and sense of proportion that we see in the work of the great craftsmen of the eighteenth century. The roses and forget-me-nots painted against a gray background have a delicacy reminiscent of the palmy days of the French monarchy.

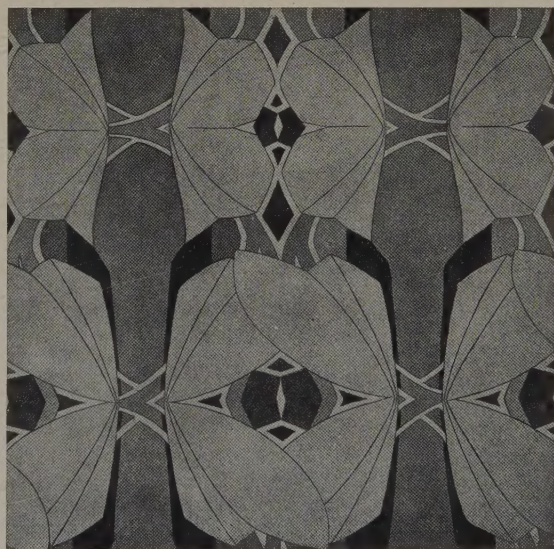
In the two designs by Miss S. C. McConnell we see very successful treatment in design of the butterfly and grape. The interweaving of blues in the butterfly design is exceedingly effective, both from a distance and on closer inspection,

RECENT WORK IN APPLIED DESIGN

TO MAKE art practical is the purpose of the New York School of Applied Design for Women. In this school instruction is given entirely by practical workmen, men who themselves have worked in the offices of architects, designers, jewelers. When it was suggested that what the graduates of the School of Applied Design lacked was the foreign touch so greatly in demand in this country, foreign teachers were engaged. Students at the school are given every possible opportunity to fit themselves for the employment they expect to undertake. They are allowed to sell any design they can make, and the school takes no commission.

From the first the training is thorough. Lectures are given on a particular period and the students are shown examples of the designers' art. They then copy some object belonging to the period, and when they are supposed to have thoroughly mastered the principles which underlie the design, they are told to make an original design embodying what they have learned. The results, as shown in the ex-

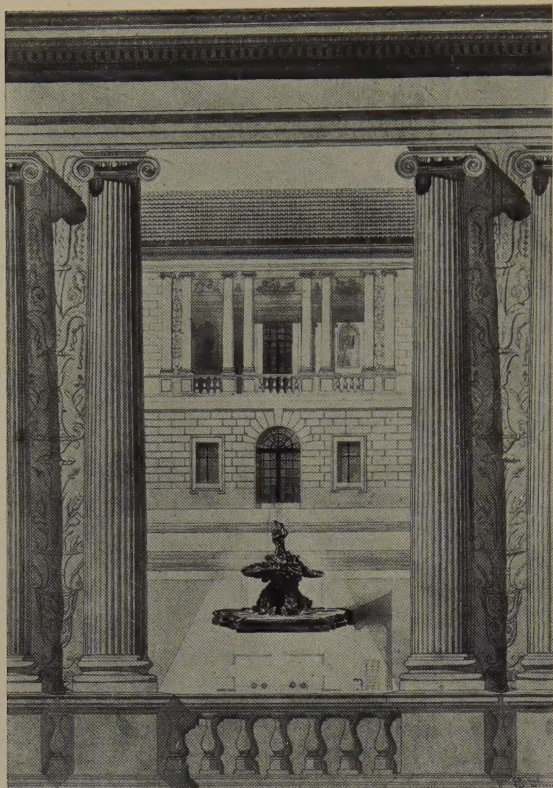
hibition, when the basic suggestion of the butterfly may be clearly distinguished. The use of color, the blending of light green, dark blue and light blue



CONVENTIONALIZED
GRAPE DESIGN

BY S. C. M'CONNELL

Recent Work in Applied Design



ARCHITECTURAL DRAWING

BY C. R. VAIL

and red, is exceedingly well managed, as well as the few streaks of white and the white in the center. The conventionalized grape design is probably more easy for the layman to identify than the butterfly design. The trellis effect is striking and nature is well simulated in the perpendicular stems of the vine. The coloring is dark and exceedingly rich, varying from rather light to a very dark purple, which is almost black. The butterfly design received the first award in the recent exhibition.

The exceedingly practical nature of the school is instanced by the fact that all the instruction in the use of the brush is to teach the students to work in flat tints, so that a design may easily be copied in silk, wall paper, or whatever material is used. The elementary training in design is thorough and no student can advance until she has mastered the main principles. Every student must receive a certain number of eagles, or approval marks, before she can progress.

Instruction is offered in various subjects, among them dressmaking and architecture. The courses in dressmaking were first given because of the many applications for instruction in this branch of work. In architecture the students of the school have done

particularly well, for they have won mentions at exhibitions of the Society of Beaux Arts architects. But in all the practical walks of life the students of the school have made their way and have given proof that the artist is not merely a dreamer, jostled rudely in the race of life, but one who is able to bear a part with distinction among the toilers of the world. The school, moreover, seems to have an important function in the life of New York City, for it spreads knowledge of the true principles of art and develops the artistic taste of people who are only too frequently captivated by the tawdry and commonplace. Is not the eighteenth century renowned for the artistic taste of its craftsmen, who represented the people at large rather than the upper classes? Art must be thoroughly infused into the people before it can really flourish.

Two or three great painters or art critics educated at the most noted universities are not what we need, but artisans who, like the medieval workmen, are really artists.



DESIGN FOR LOUIS XIV
TAPESTRY

BY F. HAGARTY



W.D. Maudslayi R.A.
1890

